

# SONG HITS

MAGAZINE

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**EXCLUSIVE  
INTERVIEW  
WITH  
JOAN JETT**

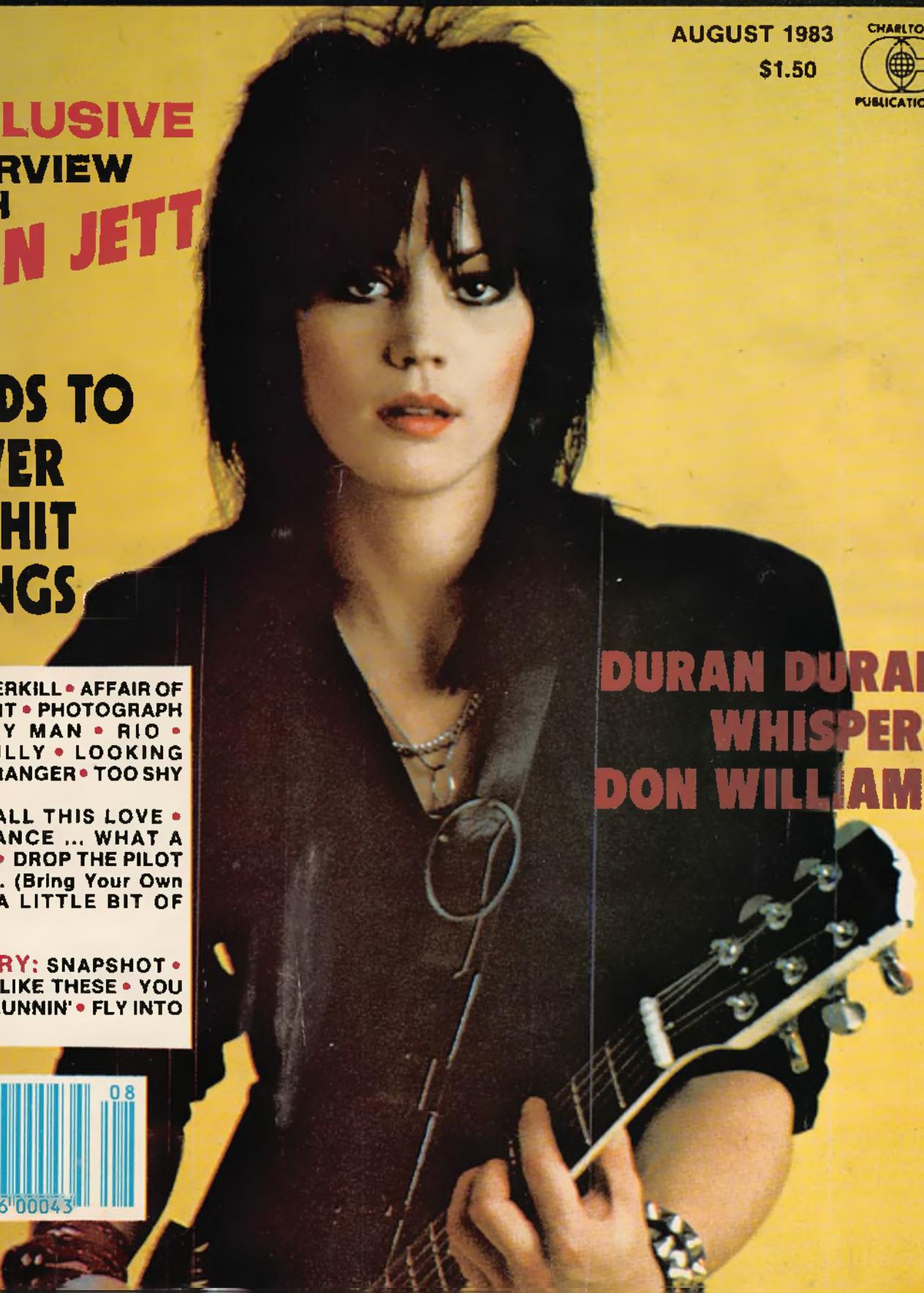
**WORDS TO  
OVER  
80 HIT  
SONGS**

**POP:** OVERKILL • AFFAIR OF THE HEART • PHOTOGRAPH • FAMILY MAN • RIO • FAITHFULLY • LOOKING FOR A STRANGER • TOO SHY

**SOUL:** ALL THIS LOVE • FLASHDANCE ... WHAT A FEELING • DROP THE PILOT • B.Y.O.B. (Bring Your Own Baby) • A LITTLE BIT OF LOVIN'

**COUNTRY:** SNAPSHOT • IN TIMES LIKE THESE • YOU GOT ME RUNNIN' • FLY INTO LOVE

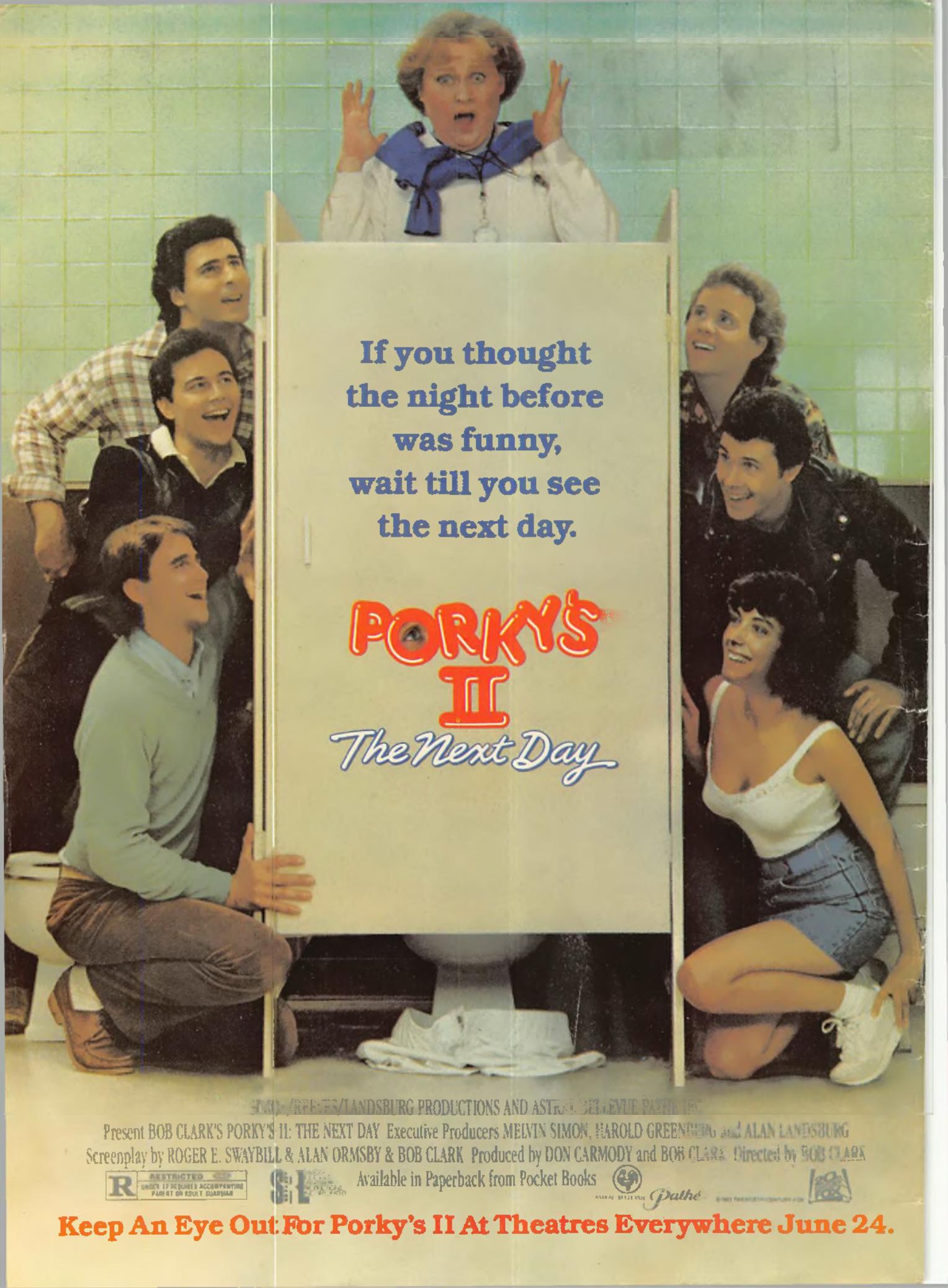
**DURAN DURAN  
WHISPERS  
DON WILLIAMS**



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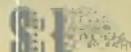
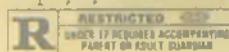
If you thought  
the night before  
was funny,  
wait till you see  
the next day.

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# SONG HITS

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Cover Photo by Didi Zill

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# POP SECTION

## FAMILY MAN

(As recorded by Daryl Hall and John Oates)

TIM CROSS  
RICK FENN  
MIKE FRYE  
MIKE OLDFIELD  
MORRIS PERT  
MAGGIE REILLY

She had sulky smile  
She took her standard pose  
As she presented herself  
She had sultry eyes  
She made it perfectly plain  
That she was his for a price  
But he said "Leave me alone"  
I'm a family man  
And my bark is much worse than my bite"  
He said "Leave me alone"  
I'm a family man  
If you push me too far I just might".

She wore hurt surprise  
As she re-checked her make-up to protect herself  
Dropped her pride and pride  
She made it totally clear  
That she was his for a night  
But he said "Leave me alone"  
I'm a family man  
And my bark is much worse than my bite"  
He said "Leave me alone"  
I'm a family man  
But if you push me too far I just might".

She gave him her look  
It would have worked on any other man around  
He looked her up and down  
She knew he couldn't decide  
If he should hold his ground  
But he said "Leave me alone"  
I'm a family man  
And my bark is much worse than my bite"  
He said "Leave me alone"  
I'm a family man  
But if you push me too far I just might".

She turned tossed her head  
Unlike her opening move a final exit line  
He waited much too long  
But by the time he got his courage up  
She was gone  
Then he screamed "Leave me alone"  
I'm a family man  
And my bark is much worse than my bite"  
He said "Leave me alone"  
I'm a family man  
If you push me too far I just might"  
He said "Leave me alone"  
I'm a family man  
And I don't think I want it tonight"  
He said "Leave me alone"  
I'm a family man  
If you push me too far I just might".

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## NEVER GIVE UP

(As recorded by Sammy Hagar)

ALAN PASQUA  
KEITH OLSEN

Gotta see how far I can go  
Gonna make it to the late show  
Need to find a new romance  
Then I saw you all alone  
How can I make any feelin's known  
And not leave it up to chance.

Should I call your bluff  
And let you know what I'm thinkin' of  
It's black and white and I'm not lyin'  
If it takes all night I'll keep on tryin'.

I'll never give up  
No I'll never give up on you  
I'll never give up  
No I'll never give up  
I just gotta be with you.

Had my share of ups and downs  
Don't tell me that I'm out of bounds  
You're no master of deception  
I can see what's in your eyes  
Kinda makes me want to fantasize  
'Cause I know there's no exception.

Gonna call your bluff  
And tell you what I'm thinkin' of  
It's black and white and I'm not lyin'  
If it takes all night I'll keep on tryin'.

I'll never give up  
No I'll never give up on you  
I'll never give up  
No I'll never give up  
I just gotta be with you.

Stop and look around you  
And see if you can find  
Someone who cares about you  
A love you can't deny.  
(Repeat chorus)

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S I O G O  
THE NEW ALBUM FROM

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PRODUCED BY AL NALLI

# HUNGRY LIKE THE WOLF

(As recorded by Duran Duran)

JACK NICHOLAS BATES  
SIMON JOHN CHARLES LE BON  
ANDREW TAYLOR

Darken the city  
Night is a wire  
Steam in the subway  
Earth is a fire  
Do do do do do do do  
Do do do do do do  
Woman you want me  
Give me a sign  
And catch my breathing even closer behind  
Do do do do do do  
Do do do do do do.

In touch with the ground  
I'm on the hunt  
I'm after you  
Smell like a sound  
I'm lost in a crowd  
And I'm hungry like the wolf  
Straddle the line  
In discord and rhyme  
I'm on the hunt  
I'm after you  
Mouth is alive  
With juices like wine  
And I'm hungry like the wolf.

Stalked in the forest too close to hide  
I'll be upon you by the moonlight side  
Do do do do do do  
Do do do do do do.

High blood drumming on your skin It's so tight  
You feel my heat I'm just a moment behind  
Do do do do do do do  
Do do do do do do.

In touch with the ground  
I'm on the hunt  
I'm after you  
Scent and a sound  
I'm lost and I'm found  
And I'm hungry like the wolf  
Strut on a line  
It's discord and rhyme  
I howl and I whine  
I'm after you  
Mouth is alive  
All running inside  
And I'm hungry like the wolf  
Hungry like the wolf.

Burning the ground  
I break from the crowd  
I'm on the hunt  
I'm after you  
I smell like a sound  
I'm lost and I'm found  
And I'm hungry like the wolf  
Strut on a line  
It's discord and rhyme  
I'm on the hunt  
I'm after you  
Mouth is alive  
With juices like wine  
And I'm hungry like the wolf.

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## RIO

(As recorded by Duran Duran)

DURAN DURAN

Moving on the floor now babe  
You're a bird of paradise  
Cherry ice cream smile  
I suppose it's very nice  
With a step to your left  
And a flick to the right  
You catch that mirror way out west  
You know you're something special  
And you look like you're the best.

Her name is Rio  
And she dances on the sand  
Just like that river twisting through a dusty land  
And when she shines  
She really shows you all she can  
Oh Rio, Rio  
Dance across the Rio Grande.

I've seen you on the beach  
And I've seen you on T.V.  
Two of a billion stars  
It means so much to me  
Like a birthday or a pretty view

But then I'm sure that you know it's just for you.

Her name is Rio  
And she dances on the sand  
Just like that river twisting through a dusty land  
And when she shines  
She really shows you all she can  
Oh Rio, Rio  
Dance across the Rio Grande.

Hey now ooh look at that  
Did he nearly run you down  
At the end of the drive  
The lawmen arrive  
You make me feel alive, alive, alive  
I'll take my chance  
'Cause luck is on my side or something  
I know what you're thinking  
I tell you something  
I know what you're thinking.  
(Repeat chorus)

Her name is Rio  
She don't need to understand.

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# Pop Star of the Month

A black and white photograph of Joan Jett. She is shown from the waist up, wearing a dark leather vest over a light-colored shirt. She has her signature short, dark hair and is looking directly at the camera with a slight smile. Her right hand is on the neck of a white electric guitar, and her left hand is on the strings. She is wearing a large, ornate bracelet on her left wrist.

exclusive interview  
with

## JOAN JETT

by Rich Sutton

After making five albums with the Runaways and two with the Blackhearts, Joan Jett is in the odd position of having to prove that her first album, *I Love Rock 'N Roll*

was no fluke. Now wait a minute, first album? In the eyes of most people, Joan Jett's career started with her platinum plus album *I Love Rock 'N Roll*. Only the ardent Jett fans are aware that her career started at 15 with the Runaways and a few more are aware of her excellent first album with the Blackhearts originally titled *Joan Jett* but better known as *Bad Reputation*.

Her *Bad Reputation* video on MTV makes it apparent that Joan has persevered in the face of being turned down by 23 major record companies. Record executives were quick to tell her that she couldn't sing and had a tarnished reputation in the industry that would make it tough for her to be a successful artist. Joan proceeded to put herself in a position where she could 1) have one of the largest selling albums and singles in 1982 to further prove that her self-confidence was justified and 2) make a video poking fun at the record companies' ignorance to her talent.

*Joan Jett is a confident rock 'n' roller. Her confidence is one that comes from nearly ten years of being on the road and dealing with the injustices of the rock press and the financial realities of the music industry. But Jett's confidence not only comes from the lessons she's learned but from the pleasure she gains from her audience which she thrives on. She gives them a great performance and draws the energy from her fans, enabling her to play 250 plus dates a year and to keep on rocking when many people told her she was through.*

*Joan has surrounded herself with talented people without whom she'd have an even tougher time making this next step in her career. The Blackhearts' sound is very basic*

*and people want to know how Joan can develop it without all the songs sounding the same. With veteran producer Kenny Laguna, who produced innumerable hits by The Ohio Express, 1910 Fruitgum Co., Jay and the Americans etc., making suggestions not only about the music but about Joan's career, it's more than likely that you won't see Joan Jett experiencing a "sophomore slump."*

*At the time of this interview, the "second" Blackhearts' album was about half-completed. Joan and the band had been working with some session horn players. During typical pandemonium in New York City, Song Hits and Joan spoke about her new record and the events leading up to her present status as one of rock and roll's premier band leaders.*

**Rich Sutton: A crazy day today?**  
**Joan Jett:** No, kind of interesting for me.

**RS: What are the horn players playing on the new record?**

**JJ:** They're just gonna put on a few horns to go along with the guitars. Saxophone happens to sound very good, I think, with loud guitars. It wouldn't sound like real horns. The sort of horns that are tucked in that you don't really hear.

**RS: Like the horns the Rolling Stones use?**

**JJ:** Yea, that sort of thing where it's not a big sort of horn break.

**RS: I saw your show at Stonybrook (Long Island) and I really enjoyed it. I heard a lot of new stuff. Are the songs mostly original or covers or both?**

**JJ:** All the new songs are originals.

**RS: Will there be any covers on the new record?**

**JJ:** So far there are no cover songs slated for the album, but we might come up with one. We're writing pretty well right now and I'm confident with the songs we've recorded. There are some songs we've been doing in our live show that might end up on the record. So far it's originals, to answer your question.

**RS: There's a story behind your best known cover, "I Love Rock And Roll."**

**JJ:** It was the first time the Runaways, the first band I was in, the Blackhearts being the second,

the Runaways went to England to tour and we were in some city in England and I was just watching TV sort of getting used to the country and noticing the differences. There are a lot more music shows on over there. I saw a band on there that looked a lot like Aerosmith, they were called the Arrows, they did this song called "I Love Rock 'N Roll." I thought it was a really good song and it turned out to be the "B" side of their single that was out. I went out to a record store and bought the single. I personally thought it was a hit right there. The Runaways never recorded it, it just sat there for several years until I recorded it in 1979 with Steve Jones and Paul Cook from The Sex Pistols.

**RS: You mentioned that there's more music on British television and now American television is starting to show more in the form of videos. Have you done or thought of any videos to complement your new album?**

**JJ:** Yes, we haven't done any videos but I'm aware that sort of thing has to be done. It doesn't

have to be done, but if you can make a good video and you're confident in it. We have some ideas for at least several songs.

**RS: Do you think videos detract from the musicianship of a song?**

**JJ:** Videos in a sense scare me because it will be the ultimate break down of the live rock and roll show. Which is, no matter what anyone says, the ultimate entertainment — seeing a rock and roll band live. To see somebody in person, have that electricity that goes back and forth between human beings, cannot be duplicated. You might get a better angle, you might get to see what it looks like from the stage



but you don't get the feeling of the gig. That's why we've never done any big live shows in America because we don't think it comes across. I've seen it happen to other bands.

**RS:** Do you feel that the Blackhearts are better live than recorded?

JJ: I feel that we're looser. We have a lot of fun live. I enjoy recording and making albums but it does put you on your toes. You're always thinking in the back of your mind, no matter how well you know the song, you're always still thinking, "well maybe I should change this at the last second and make it have a different feel." You really try for precision. I try so hard to get it right. Simple music is really the hardest kind of music to play. A three or four chord song is very hard to play and be right on top of it when you're a guitar bass and drums sort of band.

**RS:** Do you feel it's hard to play because it's hard to keep it different every time?

JJ: No. Just because you've got to be right on. The bass has to be right on the drums, the guitar right on the bass and the drums. Everything is precise because there's not too many instruments. There aren't a million things mushing up.

**RS:** Each Joan Jett song, although it's in the same style, sounds different. How do you convey a different feeling with the same mode?

JJ: It all boils down to what you're in the mood for writing, or picking a cover or whatever. You're looking for a certain sort of sound. Maybe you want to start a song with drums. Start with drums and then the bass and guitar. You get different ideas.

**RS:** You and Greg Kihn have a talent for staying within the same style yet keeping it different.

JJ: It's amazing to listen to someone like Chuck Berry who uses the same three chords but it's always different. If you're a guitar player and you sit down and you play those songs. It takes you several times to play what you think is a simple thing that anyone who plays guitar could do. You can make simple music very



interesting and very danceable.

**RS:** Are you far enough along on this new album to have a name for it?

JJ: Nothing that's blown us away except for *Joan Jett & the Blackhearts* because there isn't an album called *Joan Jett & the Blackhearts*.

**RS:** There are pictures of you wearing a pacifier around your neck and I don't think I remember seeing you wearing it at Stonybrook. Is there a story behind it — it's a great piece of jewelry.

JJ: I wear that all the time. There is a story behind that. When I was in the Runaways in 1977 we were doing a tour of Europe and we were in Norway and we had to take an eight hour train trip to

the next gig. Some of the crew and some of the band were sitting around, we had our own car, and we were playing blackjack and just hanging out — it was really neat. All of a sudden in the middle of the ride at the top of this mountain we stopped and the car in front of us all these teenagers got on the car in front of us. They recognized us because the Runaways were a bit more popular in Europe than they were in the States. All these people came rushing in to our car asking for autographs and they had real pacifiers around their necks. They were sucking on them and asking for autographs. I was like going "what"? I've seen a lot of stuff but nothing like this! Nobody spoke English and I couldn't speak any Norwegian or Swedish or anything that I could talk with them. After awhile I figured out that it was a fad. When we started to make *Bad Reputation*, Kenny

and Merryl Laguna and I were in Brussels, Belgium walking down the street and Merryl saw this little pacifier sitting in the window, this was 1980, and I had just told her that story a week before and I just had to get it. Good memories. Precious Runaways touring memories.

**RS: Most people that know Joan Jett know you because of *I Love Rock N Roll* and not through your association with the Runaways, at least not in the States. Are you proud of that part of your career with the Runaways?**

JJ: Very much.

**RS: Do you think Kim Fowley (the band's manager) was a manipulative person?**

JJ: Maybe he manipulated the press. I have no idea. He never tried to manipulate us. He didn't tell us how to talk, he didn't tell us how to dress. Kim and I wrote a lot of songs together and I got along with him real well. He did not push us around, we weren't puppets. Contrary to what everybody believes — maybe everybody's looking in the wrong direction. He liked the way the Runaways acted. He thought the Runaways could be the next big thing.

**RS: Do you have time to play more of a management role with the Blackhearts than you did with the Runaways?**

JJ: I think manage is probably the wrong word. I just know a little more about what's going on. You have to. All of a sudden you're not seventeen and in a band anymore. Now it's real life and everything's work and you have to decide if you're gonna spend this much to go and tour here and what's the best thing for your career? I'm not a real business-type person. I go completely on my instincts. My gut level feeling. Stuff that feels bad to me — I don't do it. No matter how much people say, "are you crazy, you could get so much exposure" if it doesn't feel right, I won't do it. It usually works. The same is true with Kenny. It's a very instinctive, gut level, combat unit family.

**RS: I'll go to the clubs to get a street level feel for what's happening in music. What's the one place where your instincts are most acute?**

JJ: My head and my stomach! If something feels wrong, it feels wrong — girls know these things — sometimes. You know, you got a little bit of intuition.

**RS: Gina Schock of the Go-Go's said that the dumbest question she'd ever been asked was, "what's it like to be a girl in an all-girl band?" What's the dumbest question you've ever been asked?**

JJ: That's tough because you're talking about years of interviews and hundreds of dumb questions. I agree with Gina, that was a dumb one. I think one of the most ridiculous statements, now that I've had time to sit and reflect, was when the Runaways were being told to our faces — "What are you doing? Girls can't play rock and roll!" How could anybody say that? If a girl can play a cello in a symphony she can play a \_\_\_\_ing guitar in a rock and roll band. It's as simple as that.

**RS: You mentioned once that when you were with the Runaways people were always trying to get rid of you. Why do you think that was?**

JJ: For some reason there was a threatening sort of undertone that went with us. Here were these girls, we didn't do anything weird or wrong, regular girls that came from regular family backgrounds and the fact that we swore and smoked cigarettes and that we would drink and go out and party — all of a sudden made us horrible. We were the bad girls of rock and roll. Little does anyone realize that 90% of the girls around the world are like that. At least in America. That sort of attitude shocked me. I would always sit there and wait for the question — "what about the music?" I was always waiting for that question and it hardly ever came.

**RS: At one time you felt shock, do you now feel any animosity toward the people who hurt your career at the time?**

JJ: Well, I don't like 'em. I won't ever come out and say that. You can't lower yourself to someone else's level. I think so far that with some of the stuff we've accomplished I can look at some of these people and say, "you want to play hardball? Okay, we'll play hardball."

**RS: Since you mentioned playing hardball, let's talk about one of your passions — playing**

baseball. Did I hear that you can't throw like a guy, "but wish that you could?"

JJ: Huh? I throw the ball the way a baseball is supposed to be thrown. I can pitch and throw a curve and a slider. I can throw a screwball. I play second base. I do like to play hardball, but everybody seems to think that's too dangerous.

**RS: I'd like to know about the movie you did with the Runaways that was shelved?**

JJ: It was never done.

**RS: What was the idea behind it?**

JJ: It was supposed to be about an all-girl band. They had ten days to get to someplace to play and make them big stars. It never materialized.

**RS: Do you have any thoughts about doing movies now?**

JJ: Not as much as everybody else does. I don't think about it so much. I think about pretty much what's in front of my face. This album and the next tour. I can't picture myself doing a movie, although it does interest me if the right thing came up and I could do it.

**RS: You did have records that didn't sell particularly well in the past. Do you ever think of the consequences if you were to release a record that didn't sell well?**

JJ: I think we have enough fans around the world to make it successful enough for me. I never got in this thing for money, 'cause otherwise I would've left a long time ago. I love to play in front of audiences. I know we can still tour the United States. The thought of having to drop back to a club or something like that doesn't bother me at all. I figure if that happens we're just gonna keep rockin'! We never expected *I Love Rock N Roll* to do what it did. We're just gonna keep on making the best albums we can make and touring and whatever else comes up. I'm not so concerned about it. Success to me is that I can continue to travel and play and be happy and get off on the audiences and they get off on the band. It's a lot of fun. It's hard work, but it's rewarding. That hour and a half on stage is like nothing else.



Laura Levine

## OVERKILL

(As recorded by Men At Work)

COLIN HAY

I can't get to sleep  
I think about the implications  
Of diving in too deep  
And possibly the complications  
Especially at night  
I worry over situations  
I know will be alright  
Perhaps it's just imagination.

Day after day it reappears  
Night after night my heartbeat shows the fear  
Ghosts appear and fade away.

Alone between the sheets  
Only bring exasperation  
It's time to walk the streets  
Smell the desperation  
At least there's pretty lights  
Although there's little variation

It nullifies the night  
From overkill.

Day after day it reappears  
Night after night my heartbeat shows the fear  
Ghosts appear and fade away  
Come back another day.

I can't get to sleep  
I think about the implications  
Of diving in too deep  
And possibly the complications  
Especially at night  
I worry over situations that  
I know will be alright  
It's just overkill.

Day after day it reappears  
Night after night my heartbeat shows the fear  
Ghosts appear and fade away  
Ghosts appear and fade away  
Ghosts appear and fade away.

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# book review

by JoAnn Sardo

## BEATLES



### THE LOVE YOU MAKE An Insider's Story Of The Beatles

Since their explosion onto the music scene in the early 1960s, volumes of material have been written about the Beatles. Much of it has been merely factual data — dates, places, concerts, etc. — and nothing more. What wasn't fact turned out ultimately to be conjecture by those who pretended to know what really went on during the most private times of these public people.

*The Love You Make, An Insider's Story Of The Beatles*, (McGraw-Hill, \$14.95), is a complete, comprehensive look at the Beatles from their very early days in Liverpool right up until the tragic death of John Lennon. Written by Peter Brown and Steven Gaines, *The Love You Make* is a startlingly honest account of life from inside the Beatles' private circle.

Peter Brown is one of the few people alive today qualified to take on such a monumental task. For many years, Brown lived and breathed Beatles. He supervised all of their personal business affairs, from getting their signatures on contracts to getting them out of jail. He saw them through marriages as well as divorces.

The information contained in *The Love You Make* was culled from hundreds of hours of research and interviews with the Beatles as well as their intimates during those tumultuous years. Doors that were sealed shut years ago opened for Brown and Gaines. Paul, George and Yoko agreed to interviews that turned out to be remarkably revealing. Before his death, John gave the project his blessing.

For the first time, interviews were done with Neil Aspinall, the Beatles' aide and closest friend, Ringo's first wife Maureen Starkey and Patti Harrison Clapton. Candid discussions with John's first wife Cynthia Lennon, Brian Epstein's mother Queenie, and others are also in print for the first time.

The book, for the most part, revolves around John Lennon, as one can well imagine the Beatles themselves probably did. The authors take great pains to carefully put together a detailed description of what life was actually like for a Beatle — the hectic touring, the never-ending controversy that always surrounded them, and the unprecedented fanaticism that followed them everywhere.

Despite the fact that the Beatles' breakup occurred more than a decade ago, many stories are surfacing for the first time in *The Love You Make*. Among them are:

- \* The stories behind Brian Epstein's first suicide attempt, the blackmail attempts on him, his love for John, his bungled financial dealings that cost the Beatles dearly, and the "brown paper bag" money he demanded from promoters to evade the tax man.

- \* Paul's romantic attachments and his various paternity claims, Linda Eastman's relentless chase of Paul, and the revelation that Paul often over-dubbed Ringo's drum tracks.

- \* The extent of Yoko's obsessive pursuit of John, their heroin addiction and how they kicked it, Yoko's miscarriage and the details of John and Yoko's 1973 estrangement.

- \* Firsthand accounts of the Beatles' first meetings with Elvis Presley, Bob Dylan and others, and an exclusive interview with "Magic Alex" who talks about the retreat and ensuing scandal with the Maharishi.

*The Love You Make* chronicles an event which is still capable of making headlines today, although it happened 20 years ago. The Beatles were a musical phenomenon that happened on the scene in the right place at the right time and made much more than history. They became larger than life legends. *The Love You Make* goes behind the scenes to reveal the forces that shaped their lives as well as their legend.

# PHOTOGRAPH

(As recorded by Def Leppard)

CLARK  
WILLIS  
SAVAGE  
ELLIOTT  
LANGE

I'm outta luck  
Outa love  
Gotta photograph  
Picture of  
Passion killer  
You're too much  
You're the only one  
I wanna touch  
I see your face every time I dream  
On every page every magazine  
So wild and free  
So far from me  
You're all I want  
My fantasy yeah.

Oh look what you've done to this rock 'n' roll clown  
Oh look what you've done

Photograph  
I don't want your photograph  
I don't need your photograph  
All I've got is a photograph  
It's not enough.

I'd be your lover  
If you were there  
Put your hurt on me  
If you dare  
Such a woman  
You got style  
You make every man  
Feel like a child oh  
You got some kinda hold on me  
You're all wrapped up in mystery  
So wild and free  
So far from me  
You're all I want  
My fantasy.

Oh look what you've done to this rock 'n' roll clown  
Oh look what you've done

I gotta have you  
Photograph  
I don't want your photograph  
I don't need your photograph  
All I've got is a photograph  
You've gone straight to my head.

Oh look what you've done to this rock 'n' roll clown

Oh look what you've done  
I gotta have you  
Photograph  
I don't want your photograph  
I don't need your photograph  
All I've got is a photograph  
I wanna touch you  
Photograph  
Photograph.

# DON'T LET IT END

(As recorded by Styx)

DENNIS DE YOUNG

What can I do  
Pictures of you still make me cry  
Trying to live without your love  
It's so hard to do  
Some nights I'll wake up  
I'll look at your pillow  
Hoping that I'll see you there  
But I get up each day  
Not much to say  
I've nowhere to go  
Loneliness fills me up inside  
Cuz I'm missing you  
So if you'll give us  
A chance to remember  
The love we had once together  
Wait and see  
Time is all that we really need  
I'm praying you won't say no  
I mean to tell you.

Don't let it end  
Baby we could have so much more  
Don't let it end  
Honey please don't walk out that door  
I'm telling you baby  
I made my mistakes  
But I'll make you this promise  
To do what it takes  
I'll be there to protect you  
And hold you tight  
You got my lovin' baby  
Ev'ry single night.

Don't let it end  
I'm begging you  
Don't let it end this way  
Don't let it end  
I'm begging you  
Don't let it end this way.

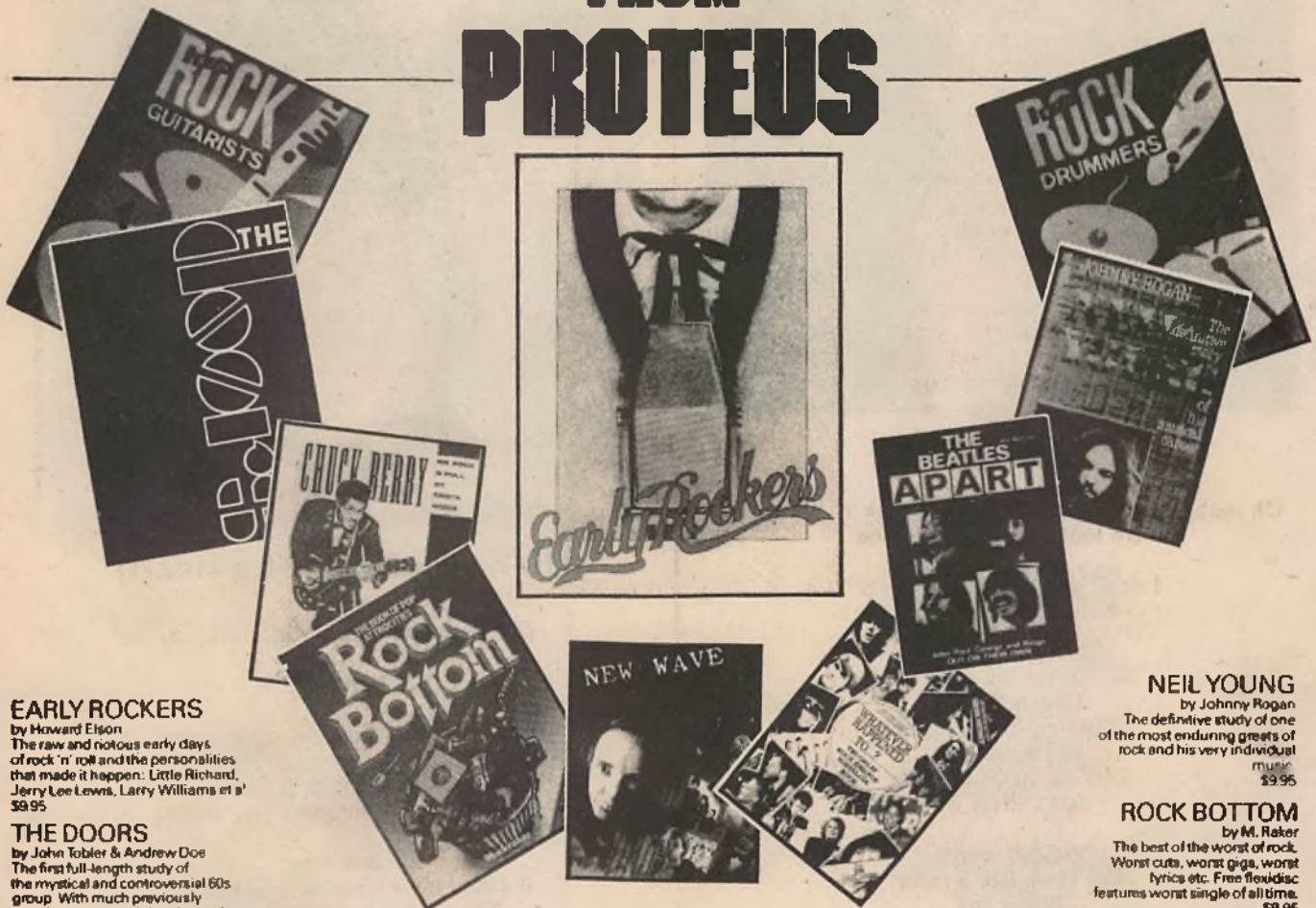
Don't let it end  
Baby we could have so much more  
Don't let it end  
Honey please don't walk out that door  
Don't let it end  
I'm begging you  
Don't let it end this way  
Don't let it end  
I'm begging you  
Don't let it end this way  
No no no no no no.

What will I do  
If you say we're thru  
I need you to stay  
Honey don't let it end this way.

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## SO WRONG

(As recorded by Patrick Simmons)

PATRICK SIMMONS  
CHRIS THOMPSON

They were young  
Living for the moment  
Hearts on fire  
Burning in the night  
Hopeless love  
Driving them together  
I don't know why.

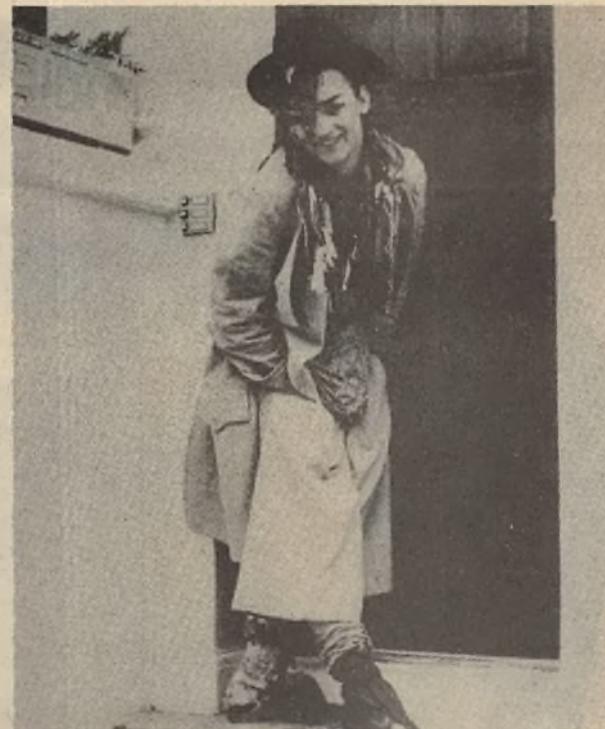
Vicious words  
Cut them like a razor  
Filthy lies  
Tearing them apart  
So they run  
Clinging to each other  
Can't get too far.

So wrong, so wrong  
How could they be  
So wrong, so wrong  
How could love be so wrong  
I don't know why.

Late at night  
Tryin' for the border  
Through the police rendezvous  
Warning shots  
Flyin' all around  
What can they do.

So wrong, so wrong  
How could they be  
So wrong, so wrong  
How could love be so wrong  
I don't know why.  
(Repeat)

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ALAN LEWIS KLEINBERG

## TIME (Clock Of The Heart)

(As recorded by the Culture Club)

CULTURE CLUB

Don't put your head on my shoulder  
Sink me in a river of tears  
This could be the best place yet  
But you must overcome your fears.

Ooh in time  
It could have been so much more  
The time is precious I know  
In time it could have been so much more  
The time has nothing to show  
Because time won't give me time  
And time makes lovers feel  
Like they've got something real  
But you and me we know they've got nothing but time  
And time won't give me time  
Won't give me time (time).

Don't make me feel any colder  
Time is like a clock in my heart  
Touch we touch was the heat too much  
I felt I lost you from the heart.

Ooh in time  
It could have been so much more  
The time is precious I know  
In time it could have been so much more  
The time has nothing to show  
Because time won't give me time  
And time makes lovers feel  
Like they've got something real  
But you and me we know they've got nothing but time  
And time won't give me time  
Won't give me time.

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## GIMME ALL YOUR LOVIN'

(As recorded by ZZ Top)

BILLY GIBBONS  
DUSTY HILL  
FRANK BEARD

I got to have a shot  
Of what you got  
It's oh so sweet  
You got to make it hot  
Like a boomerang I need a repeat.

Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through.

You got to whip it up

And hit me like a ton of lead  
If I blow my top  
Will you let it go to your head.

Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through.

You got to move it up  
And use it like a screwball would  
You got to pack it up  
And work it like a new boy should.

Gimme all your lovin'  
All your hugs and kisses too  
Gimme all your lovin'  
Don't let up until we're through.

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## TOO SHY

(As recorded by Kajagoogoo)

LIMAHL BEGGS  
NICK BEGGS  
KAJAGOOGOO

Tongue tied or short of breath  
Don't even try  
Try a little harder  
Something's wrong I'm not naive  
You must be strong  
Ooh baby try  
Hey girl  
Move a little closer.

You're too shy, shy  
Hush, hush eye to eye  
Too shy, shy hush, hush

Too shy, shy  
Hush, hush eye to eye  
Too shy, shy hush, hush.

Modern medicine falls short of your complaint  
Try a little harder  
You're moving in circles won't you dilate  
Ooh baby try  
Hey girl  
Move a little closer.

You're too shy, shy  
Hush, hush eye to eye  
Too shy, shy hush, hush  
Too shy, shy  
Hush, hush eye to eye  
Too shy, shy hush, hush.  
(Repeat)

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# pop star of the month

## DURAN DURAN

John Taylor ..... bass  
Roger Taylor ..... drums  
Nick Rhodes ..... keyboards  
Andy Taylor ..... guitar  
Simon Le Bon ..... vocals

Duran Duran, the Birmingham based group who grew up out of New Romanticism with a slick eye for style and keen ear for a tune, have fulfilled the promise they made to Melody Maker in April, 1981 and have surfaced as one of Britain's premier "modern rock dance bands."

Now that they have made it, there are no more allusions to the name they borrowed from the sci-fi spoof film, "Barbarella" and they are no longer second cousins to London's discredited blitz scene. Blending electro-funk to a classy rock format, Duran Duran have taken their own uniquely-melodic brand of "night music" all around the world, from Japan to New York, from Sheffield to Sydney.

Influenced by Bowie, Eno and Roxy Music, and discovered by Paul and Michael Berrow, owners of the Rum Runner, Birmingham's hippest club, Duran's energy, elegance and sheer hard work have won them a fanatical following both home and abroad as Britain's latest pop poll will testify. That's not a bad record for a two year-old group with an average age of 20.

Recently, it seems wherever Duran Duran goes, fans en masse turn out to see them. More than 4,000 fans crowded onto the sidewalks and streets of New York's Times Square and braved cold, rainy weather to catch a



MIKE PUTLAND

glimpse of the group. They were making an in-store appearance at Video Shack on Times Square to sign copies of their newly-released Sony Video 45.

The Video 45, from Sony, is a videotape with about 15 minutes of visuals and music. It gives the viewer a chance to watch his favorite songs while listening to them in full high fidelity stereo.

Teen-aged girls screamed for lead singer and heart-throb Simon Le Bon. Many fans had shimmied up street lamp poles to peer into the store. The throng was packed so tight that metal security gratings were lowered to prevent the horde from going through the plate-glass windows.

Reportedly, the girls had waited patiently outside the store since as early as 6 a.m., ten deep in places. By the time the group arrived, the line stretched seven blocks down Broadway. Scores of

auxiliary police, including mounted forces, were dispatched to Times Square to unsnarl traffic and maintain control. Said one amazed police officer, "I haven't seen anything like this since the Pope came down Fifth Avenue."

Such is the excitement that Duran Duran generates these days. It wasn't always this way. Duran Duran started out in the spring of 1978 with Nick and John messing about Birmingham with a bass, a clarinet and rhythm box. They recruited Andy — a Geordie with more than 600 gigs already to his credit — through a Melody Maker ad. Simon, who was a childhood actor and art school drop-out, was recommended by a local barmaid. Roger came from a Brum punk band called The Sex Organs.

Rehearsing hard on hand-to-

mouth wages. Duran gained invaluable experience and exposure supporting Hazel O'Connor on a full British tour.

EMI Records soon signed the band with a showcase at the salubrious Sundown disco. Their debut single, "Planet Earth," perfectly captured the dance-floor spirit and excitement of 1981. This tune also spent two weeks in the New Musical Express Top 30, peaking at No. 12.

The follow-up "Careless Memories" (one week, highest position 30) and "Girls On Film" (eight weeks, highest position four and Melody Maker's "10th Best Dance Record of 1981" with the aid of a spicy video) consolidated their popularity. While all this was going on, their debut album, *Duran Duran*, spent 16 weeks on the British charts, soaring to number one, and was named Record Mirror's "3rd Best Album Of The Year."

Extensive worldwide gigging followed this. Included during the tour was a very successful swing through the U.S. The entire tour culminated last Christmas with a totally sold out British tour.

This wrap-up tour enabled the boys to unveil several tracks from their current hit album, *Rio*, which was released during the middle of 1982. *Rio* takes the band a step further in their fast-developing sound.

The LP suggests a harder, more advance-worthy beat building behind Duran's characteristically unforgettable melodies. Also adding a great deal to the album are Le Bon's dreamlike lyrics, which he recently described as "a short dialogue that has been going on before and will go on afterwards...like a window for a brief moment in time."

However Le Bon describes his lyrics, the fans unquestionably love them. *Rio* is currently a top five smash on the album charts, while the single, "Hungry Like The Wolf," is also a top five hit.

Following close on the heels of this single, is "Rio," the title cut from the LP. It also shows every sign of becoming a runaway smash for the group. Add to this more exposure via videos such as their current "Save A Prayer" (being aired on MTV), and Duran Duran is on their way to monumental success.

*Rio* was produced by Colin

Thurston of David Bowie fame and named for Duran's collective dream-woman. "Hungry Like The Wolf" is the perfect soundtrack for dance and romance, and is to be accompanied by a seductive video shot on the exotic island of Sri Lanka by director Russell Mulcahey.

Blending the traditional values of dues-paying through hard gigging (Andy recently collapsed from exhaustion in Australia, where the band had four singles in the top 10), with the hipper fascinations of dance-funk music, Duran Duran have a sparkling future ahead of them.





## FAITHFULLY

(As recorded by Journey)

J. CAIN

Highway run  
Into the midnight sun  
Wheels go round and round  
You're on my mind  
Restless hearts  
Sleep alone tonight  
Sendin' all my love  
Along the wire.

They say that the road  
Ain't no place to start a family  
Right down the line  
It's been you and me  
And lovin' a music man  
Ain't always what it's supposed to be  
Oh girl you stand by me  
I'm forever yours.  
Faithfully.

Circus life  
Under the big top world

We all need the clowns

To make us smile

Through space and time

Always another show

Wondering where I am

Lost without you.

And being apart ain't easy

On this love affair

Two strangers learn to fall in love again

I get the joy of rediscovering you

Oh girl you stand by me

I'm forever yours

Faithfully.

Oh, oh, oh, oh

Faithfully

I'm still yours.

I'm forever yours

Ever yours

Faithfully.

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## SING ME AWAY

(As recorded by Night Ranger)

KELLY KEAGY  
JACK BLADES

Sometimes I sit and I dream on for hours  
Sometimes my hours they turn into days  
I dream of a girl I once knew as a school boy  
She was the one who could sing me away  
But she is a long ways away  
And I want to be with her today  
I think of a way I can get back  
Oh runnin' all the way back home.

Sing me away  
Sing me away  
Oh sing me away  
Sing me away.

What do you see when you look in the mirror

I see a face from the past it's so clear

What do you hear when I sing you forever

A song that will last for a million years

But I am a long ways away

And I want to be with you today

I think of a way I can get back

Oh runnin' all the way back home.

Sing me away  
Sing me away  
Oh sing me away  
Sing me away  
Ooh yeah yeah.

Sing me away  
Sing me away  
Oh sing me away  
Sing me away.

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## WIND HIM UP

(As recorded by Sage)

JIM CRICHTON  
MICHAEL SADLER  
IAN CRICHTON  
JIM GILMOUR  
STEVE NEGUS

Aldo's standing at his table  
And he's wondering if he's able  
To pick the number right this time  
He watches as the wheel stops  
spinning

Sees the number that is winning  
As he reaches for his glass of wine  
Once he starts it's hard to stop  
He's keepin' up a pace like a tight  
wound clock

Be sure you don't step in his way  
He'll keep those numbers rolling  
This may be his last day.  
As all the bets are taken

Aldo lights a smoke he's shakin'  
From carnation right to the ground  
He knows tonight holds one last  
chance

'N gives the wheel a final glance  
Slippery fingers drop the money  
down

Once he starts it's hard to stop  
He's keepin' up a pace like a tight  
wound clock

And as he leaves the table  
"No luck today"  
You can rest assured  
He's comin' back to try again.

Wind him up he can't stop  
He's wound up tight just like the  
clock  
That's winding its second hand  
down.

Wind him up he can't stop  
He keeps on going 'round the clock  
He's winding his second hand down.

Wind him up he won't stop  
He's wound up tight just like the  
clock  
That's winding its second hand  
down.

Wind him up he won't stop  
He keeps on going 'round the clock  
He's winding his second hand down.

Wind him up he can't stop  
He's wound up tight just like the  
clock  
That's winding its second hand  
down.

Wind him up he can't stop  
He keeps on going 'round the clock  
He's winding his second hand.

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## FRONT PAGE STORY

(As recorded by Neil Diamond)

NEIL DIAMOND  
BURT BACHARACH  
CAROLE BAYER SAGER

She wakes up  
She's leaving  
She sets out so assured that she can find  
The life that she believes in.

She's glad now  
It's over  
She never should have gotten so involved  
At least that's what she told him.

And it ain't a front page story  
Won't even make the papers  
Somebody breaks a heart in two  
And it happens much too often  
Won't ever make the headlines

Somebody's broken heart ain't new  
Except when it happens to you.

He wonders  
What happened  
He thinks of all the things he might have done  
Why shouldn't she believe him.

He wakes up  
Without her  
And never really knows just what went wrong  
But it's all wrong without her.

And it ain't a front page story  
Won't even make the papers  
Somebody breaks a heart in two  
And it happens much too often  
Won't ever make the headlines  
Another broken heart ain't new  
Except when it happens to you.

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## HERE WE'LL STAY

(As recorded by Frida)

TONY COLTON  
JEAN ROUSSEL

Love, love is a dream  
We were like two young strands of driftwood  
Caught up in a stream  
We were destined for each other  
From our very first hello  
We came bustin' through that river dam  
And made that river flow  
We will sail upon the ocean  
Till the shoreline meets the sky  
Carried on the first trade wind  
That favours you and I.  
We have both of us between us  
Know misfortune in our days  
But darling this time  
We're on our way  
'Cause we're here and here we'll stay  
And we won't ever throw this love of ours away  
We are here and here we'll stay  
We won't ever throw this love of ours away.

Life, life is a chance  
We were the only two who spun the wheel  
And ever stood a chance  
And if we stayed to play for fortunes  
We'd have broke the banks of gold  
We'd have taken over Las Vegas  
For ev'ry cent that she could hold  
A love like ours was made in heaven  
It was blessed by God above  
We will spend our life together  
Forever hand in glove.  
We have both of us between us  
Known misfortune in our days  
But darling this time  
We're on our way  
'Cause we're here and here we'll stay  
And we won't ever throw this love of ours away  
We are here and here we'll stay  
We won't ever throw this love of ours away.

## (There's) ALWAYS SOMETHING THERE TO REMIND ME

(As recorded by Naked Eyes)

HAL DAVID  
BURT F. BACHARACH

I walk along the city streets  
You used to walk along with me  
And ev'ry step I take  
Reminds me of just how we used to be  
Oh how can I forget you  
When there is always something there to remind me  
Always something there to remind me.  
When shadows fall I pass the small cafe  
Where we would dance at night  
And I can't help recalling  
How it felt to kiss and hold you tight  
Oh how can I forget you girl  
When there is always something there to remind me  
Always something there to remind me.

I was born to love her  
And I will never be free  
You'll always be a part of me  
Wo wo wo.

If you should find you miss the sweet and tender love  
we used to share  
Just come back to the places  
Where we used to go and I'll be there  
Oh how can I forget you girl  
When there is always something there to remind me  
Always something there to remind me.

I was born to love her  
And I will never be free  
You'll always be a part of me  
'Cause there is always something there to remind me  
Always something there to remind me  
Always something there to remind me  
Always something there to remind me.

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# LOVE ON YOUR SIDE

(As recorded by the Thompson Twins)

TOM BAILEY  
ALANNAH CURRIE  
JOE LEEWAY

I hear you laughing in some other room  
And it makes me feel locked out  
You say my passion often stifles you  
And you need to move about  
Well I was told that boys need girls and girls need boys  
You say that's not true  
You would rather fool around  
Than be alone with me  
Well that's alright for you.

'Cause you've got love, love  
Love on your side  
You've got love, love  
Love on your side  
You've got love, love  
Love on your side  
You've got love, love  
Love on your side.

I brought you sentimental roses  
But you gave them all away  
I played you all my favourite records  
Then we spent the night in talking  
Talking all the time  
You sent me home

I was so surprised to find that after all  
It doesn't hurt to be alone.

'Cause you've got love, love  
Love on your side  
You've got love, love  
Love on your side  
You've got love, love  
Love on your side  
You've got love, love  
Love on your side.

Well all the things you say  
Make perfect sense to me  
Somehow I'm still unsure  
But I catch myself going through the same old  
rhapsody  
Rap boy rap  
Well I don't understand just what I'm doing to myself  
I guess that's nothing new  
'Cause when you meet someone who doesn't follow all  
the rules  
It changes ev'rything you do.

'Cause you've got love, love  
Love on your side  
You've got love, love  
Love on your side  
You've got love, love  
Love on your side  
You've got love, love  
Love on your side.

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# GOODNIGHT SAIGON

(As recorded by Billy Joel)

BILLY JOEL

We met as soul mates  
On Paris Island  
We left as inmates  
From an asylum  
And we were sharp  
As sharp as knives  
And we were so gung ho  
To lay down our lives  
We came in heavy  
But our bellies were tight.  
We had no home front  
We had no soft soap  
They sent us Playboy  
They gave us Bob Hope  
We dug in deep  
And shot on sight  
And prayed to Jesus Christ with all of our might  
We had no cam'ras  
To shoot the landscape  
We passed the hash pipe  
And played our Doors tapes  
And it was dark  
So dark at night  
And we held on to each other  
Like brother to brother  
We promised our mothers we'd write.  
  
And we would all go down together  
We said we'd all go down together  
Yes we would all go down together.  
  
Remember Charlie  
Remember Baker  
They left their childhood  
On ev'ry acre  
And who was wrong  
And who was right  
It didn't matter in the thick of the fight.  
  
We held the day  
In the palm of our hand  
They ruled the night  
And the night seemed to last as long as six weeks  
On Paris Island  
We held the coastline  
They held the highlands  
And they were sharp  
As sharp as knives  
They heard the hum of our motors  
They counted the rotors  
And waited for us to arrive.  
We met as spastic  
Like tameless horses  
We left in plastic  
As numbered corpses  
And we learned fast  
To travel light  
Our arms were so gung ho  
To lay down our lives  
We came in heavy  
But our bellies were tight.



# LOOKING FOR A STRANGER

(As recorded by Pat Benatar)

FRANNE GOLDE  
PETER McIAN

I had it with the same old routine  
I had it with the same old faces places every night

In my life  
I started feelin' washed up  
Washed out

Hung out, wrung out, left to dry out  
Every night  
But I know

Yeah I know you're out there somewhere  
Oh I, I can almost hear you callin'.

I'm lookin' for a stranger  
In the night  
I need a little danger in my life  
Tonight.

I'm tired of all the same old  
"Hello baby how you doin'  
Come here often

Where have you been  
All my life"  
Every night

But I know that someday, somewhere  
I'll turn around and you'll be there  
Ooh in my life  
Every night.

And I know yeah I know you're out there somewhere  
Oh I, I can almost hear you callin'.  
(Repeat chorus)

And I know yeah I know you're out there somewhere  
Oh I, I can almost hear you callin'.

I'm lookin' for a stranger  
In the night  
I need a little danger in my life  
I'm lookin' for a stranger  
In the night  
I need a little danger in my life  
Oh, oh tonight.

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## WHY ME

(As recorded by Planet P)

TONY CAREY

Why me  
Sittin' up here  
Watchin' all the lights blink down  
below  
The earth is turning  
Why does it go so slow  
Thinkin' 'bout the girl I left behind  
Houston can you hear me  
Or have I lost my mind  
Why me  
Why me.

I was waiting on the pad  
All systems were go  
The man up in the tower  
Was enjoying the show  
Then I got this feeling  
That I never had before  
Hey let me out of here  
What am I here for  
Why me  
Why me.

There must be a thousand other  
guys  
Must be some other way  
To look good in your eyes  
Why am I up here  
What do they see in me  
Must be one thousand other places  
to be  
Why me:

The last man to be here  
Was never heard from again  
He won't be back this way  
Till 2010  
And now I'm riding on a fountain of  
fire  
With my back to the earth  
I go higher and higher  
Why me  
Why me.

There must be a thousand other  
guys  
Must be some other way  
To look good in your eyes  
Why am I up here  
What do they see in me  
Must be one thousand other places  
to be  
Why me  
Take anyone but me  
Why me.

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## LOVE MY WAY

(As recorded by Psychedelic Furs)

TIM BUTLER  
RICHARD BUTLER  
VINCE ELY  
JOHN ASHTON

There's an army  
On the dance floor  
It's a fashion with a gun my love  
In a room without a door  
A kiss is not enough  
In love my way  
It's a new road  
I follow  
Where my mind goes.

They'd put us on a railroad  
They'd dearly make us pay  
For laughing in their faces  
And making it our way  
There's emptiness behind their eyes  
There's dust in all their hearts

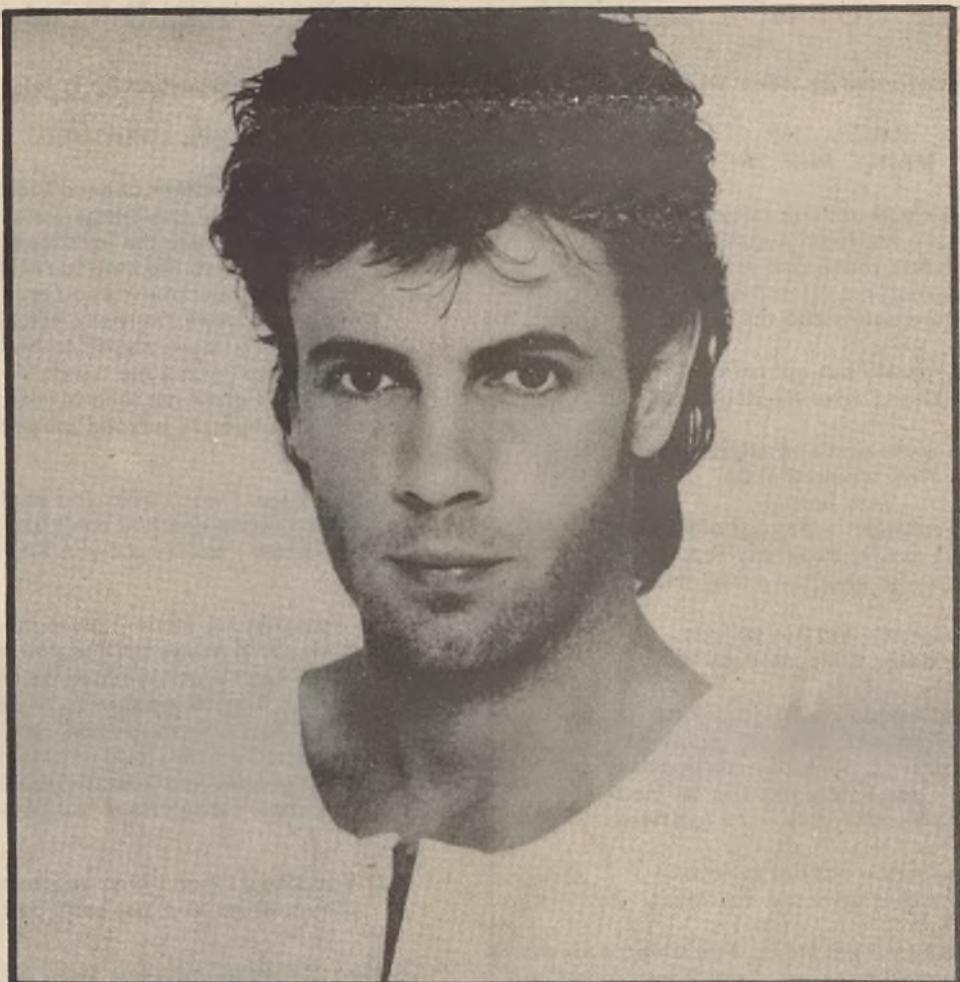
They just want to steal us all  
And take us all apart  
But not in  
Love my way  
It's a new road  
I follow  
Where my mind goes.

Love my way  
It's a new road  
I follow  
Where my mind goes.

Love my way  
It's a new road  
I follow  
Where my mind goes.

So swallow all your tears my love  
And put on your new face  
You can never win or lose  
If you don't run the race yeah, yeah, yeah.

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LEON LECAH

## AFFAIR OF THE HEART

(As recorded by Rick Springfield)

RICK SPRINGFIELD  
BLAISE TOSTI  
DANNY TATE

Heart in my mouth  
Pulse in my head  
Mercury rising into the red  
The smell of your skin can light up all the fires in me.

Hungry to touch  
I'm eager to please  
Out of control and I hand you the keys  
Every night I am burning to make love to you.

But don't try to tell me  
You think it's all physical  
It goes much deeper than that  
You ought to know  
It's an affair of the heart  
It's an affair of the heart  
It's an affair of the heart  
Have a little blind faith  
Believe it's an affair of the heart.

When we make love  
It's a passionate thing  
You shudder and shake  
Sink your teeth in my skin  
I almost believe you were made to be played by my hands.

And you got the power  
It amazes me still  
How you play my emotions with consummate skill  
I don't have to look any further than into your eyes.

So don't try to tell me  
You think it's just physical  
It goes way deeper than that  
You better know  
It's an affair of the heart  
It's an affair of the heart  
It's an affair of the heart  
Have a little blind faith  
Believe it's an affair of the heart.

Don't try to tell me  
You think it's all physical  
It goes much deeper than that  
You ought to know  
It's an affair of the heart  
You better know  
It's an affair of the heart  
It's an affair of the heart  
You better know  
It's an affair of the heart  
It's an affair of the heart  
Baby an affair of the heart  
It's an affair of the heart.

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CA 90401.

## DESPERATE BUT NOT SERIOUS

(As recorded by Adam Ant)

ADAM ANT  
MARCO PIRRONI

If I ask you difficult questions  
If I make improper suggestions  
Would you find that a risk to your health  
Would you put me upon the bookshelf  
With the books and the plants.

Desperate but not serious  
Your kisses drive me delirious.

If I were kind and adoring  
How would that be  
Very boring  
Mister Pressman with your penknife  
Always asking about my sex life  
And who with and how many times.

Desperate but not serious  
Your kisses drive me delirious.

All the advice seems so unkind  
"If you don't stop you will go blind"  
They tell you it's none of their business  
And console you with a big kiss on the lips  
And on the back of your neck (oh heck).

Desperate but not serious  
Your kisses drive me delirious.

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## WHIRLY GIRL

(As recorded by Oxo)

ISH ANGEL

Let me tell you 'bout the girl I know  
She's been to Paris, France  
And she can really dance  
Like a spin top  
She's got no stop  
She picks you up  
And then she let's you drop  
Listen.

Let me tell you 'bout the girl I know  
'Cause she's really hip  
And she can go go go  
Like a straight shooter  
She's got her's down  
Won't hesitate to put you on the ground  
She's been with the Rolling Stones  
On their tours and in their homes  
Won't tell you where she's bound  
'Cause she ain't lost and don't wanna be found  
But.

Let me tell you 'bout the girl I know  
She's been to Paris, France and she can really dance  
Like a spin top

## I WON'T HOLD YOU BACK

(As recorded by Toto)

STEVE LUKATHER

If I had another chance tonight  
I'd try to tell you that the things we had were right  
Time can't erase the love we shared  
But it gives me time to realize  
Just how much you cared  
Now you're gone I'm really not the same  
I guess I have myself to blame  
Time can't erase the things we said  
But it gives me time to realize  
That you're beyond instead.

You know I won't hold you back now  
The love we had just can't be found  
You know I won't hold you back now.

Now that I'm alone it gives me time  
To think about the years that you were mine  
Time can't erase the love we shared  
But it gives me time to realize  
Just how much you care  
You know I won't hold you back now  
The love we had just can't be found  
You know I won't hold you back now.

You know I won't hold you back now  
The love we had just can't be found.

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She's got no stop  
She picks you up  
And then she let's you drop  
This girl just combs her hair  
And takes her tea with millionaires  
She's sittin' in the latest styles  
With open legs and mysterious smiles.

Ooo maybe tonight  
Yeah she'll find the time  
To give me her phone  
So I can call her at home  
But she's so whirly, whirly, whirly, whirly girl  
Whirly girl  
Whirly girl  
Whirly, whirly, whirly, whirly girl  
Whirly girl  
Whirly girl  
Whirly, whirly, whirly, whirly girl  
Hoo whirly, whirly  
Hoo whirly, whirly,  
Whirly, whirly, whirly, girl  
Whirling off in a her own world  
Watch her go go go  
Watch her go go go.

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# SOLITAIRE

(As recorded by Laura Branigan)

MARTINE CLEMENCEAU  
DIANE WARREN

I still remember how much  
I used to need you  
Tried so hard to please you  
But you didn't need me  
You knew I loved you  
I always would be there  
You just did what you wanted  
You didn't care  
All the cards were held by you  
There was nothin' I could do  
All those nights I sat alone  
Staring at the telephone  
Wond'ring were you ever coming home.

Solitaire  
It got so lonely  
Solitaire  
No one to hold me  
Where were you when I played solitaire.

It took some time but I stopped thinkin' about you  
Started livin' without you  
Now look who's back here

# DER KOMMISSAR

(As recorded by After The Fire)

FALCO  
ROBERT PONGER  
ANDREW PIERCY

One, two, three it's easy to see but it's nothin' I don't  
care so  
'Cause I hear it all the time but they never let you know  
on the T.V. and the radio  
Ja  
She was livin' her heart was pure but every night as  
bright she got  
She said sugar is sweet you know we're rappin' to the  
beat then I knew that she was hot  
She was singin'.

Don't turn around  
(Oh, oh, oh)  
The Kommissar's in town  
(Oh, oh, oh)

Stare in his eyes and you'll know why the more you live  
the faster you will die  
All ist klar, Herr Kommissar.

She said babe ya know I missed ya  
Joe and all my funky friends  
But my street understand was just enough to know  
what she really meant  
And I got to thinkin' while she was talking then I know  
she told a story  
But that special place that she goes  
I mean she rides with others in the subway singing.

Don't turn around  
(Oh, oh, oh)  
The Kommissar's in town  
(Oh, oh, oh)

You've had a change of heart  
Well mine just couldn't wait  
No, no you found out you love me  
Just a little too late  
Once the cards were held by you  
Now there's nothin' you can do  
All those nights you sit alone  
Staring at the telephone  
Wond'ring if I'm ever coming home.

Solitaire  
See what it's like now  
Solitaire  
To cry all night now  
Solitaire  
See how it feels to play  
Solitaire  
It gets so lonely  
Solitaire  
You want to hold me  
Don't wait up 'cause babe  
I won't be there  
Solitaire  
Solitaire  
Solitaire.  
(Repeat)

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If we don't see you you don't know why you say your life  
is gonna make you die  
All ist klar, Herr Kommissar  
Ja, Ja, Ja, Ja.

Well we meet Jill and Joe with brother Head with the  
whole cool gang and all  
They're rappin' here they're rappin' there  
But she's climbin' up the wall  
It's a clear case, here Kommissar, 'cause all the children  
know  
They're all sittin' down into the valley  
They're all slippin' on the same slope hear the children.

Don't turn around  
(Oh, oh, oh)  
The Kommissar's in town  
(Oh, oh, oh)

He's got the power and you're so weak  
And your frustration won't let you speak

La la la la

Don't turn around  
(Oh, oh, oh)  
The Kommissar's in town  
(Oh, oh, oh)

And if he don't see you then you'll know why the more  
you live the faster you will die.

Don't turn around  
(Oh, oh, oh)  
(Ja, Ja)  
The Kommissar's in town  
(Oh, oh, oh).  
(Repeat)

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# HIDIN' FROM LOVE

(As recorded by Nantucket)

BRYAN ADAMS  
JIM VALLANCE  
ERIC KAGNA

I'm hidin' in the middle  
Half way into you  
And half way into something else  
I don't know what to do.

You said you'd make it easy  
You said you'd take the time  
But you called it off  
Before I changed my mind.

Because you're not decidin'  
You're only hidin' from love  
You can't deny it  
You're only hidin' from love.

Well I've been makin' changes  
But you've been changin' too  
You were hopin' love was something else  
I was hopin' it was you.

You said you'd make it easy babe  
You said you'd take the time  
But you called it off  
Before I changed my mind.

Because you're not decidin'  
You're only hidin' from love  
You can't deny it  
You're only hidin' from love  
I know you try  
But you're only hidin' from love  
You say you try  
But you're only hidin' from love.

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# NEW YEAR'S DAY

(As recorded by U2)

BONO HEWSON  
LARRY MULLEN  
ADAM CLAYTON  
"THE EDGE" EVANS

All is quiet on New Year's Day  
A world in white  
Gets underway  
I want to be with you  
Be with you night and day  
Nothing changes  
On New Year's Day  
On New Year's Day.  
I will be with you again  
I will be with you again.

Under a blood-red sky  
A crowd has gathered  
Black and white  
Arms entwined  
The chosen few

Newspaper says, says, say it's true, it's true  
And we can break through  
Though torn in two  
We can be one  
I, I will begin again  
I, I will begin again yeah.

Oh maybe the time is right  
Oh maybe tonight  
I will be with you again.  
I will be with you again.

And so we are told this is the golden age  
And gold is the reason  
For the wars we wage  
Though I want to be with you  
Be with you night and day  
Nothing changes  
On New Year's Day  
On New Year's Day.

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# DON'T PAY THE FERRYMAN

(As recorded by Chris De Burgh)

CHRIS DE BURGH

It was late at night on the open road  
Speeding like a man on the run  
A lifetime spent preparing for the journey  
He is closer now and the search is on  
Reading from a map in the mind  
Yes there's that ragged hill  
And there's the boat on the river  
And when the rain came down  
He heard a wild dog howl  
There were voices in the night  
"Don't do it"  
Voices out of sight  
"Don't do it"  
Too many men have failed before  
Whatever you do.  
Don't pay the ferryman  
Don't even fix a price  
Don't pay the ferryman  
Until he gets you to the other side.  
In the rolling mist  
Then he gets on board  
Now there'll be no turning back  
Beware that hooded old man at the rudder  
And then the lightning flashed  
And the thunder roared  
And people calling out his name  
And dancing bones that jabbered and a-moaned on the water  
And then the ferryman said  
There is trouble ahead  
So you must pay me now  
"Don't do it"  
You must pay me now  
"Don't do it"  
And still that voice came from beyond  
Whatever you do.  
(Repeat)

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# SHE BLINDED ME WITH SCIENCE

(As recorded by Thomas Dolby)

THOMAS DOLBY  
JOE KERR

Spoken:

(Yes but as a noted scientist  
It was a bit surprising that the girl blinded me with  
science  
Right-O.)

It's poetry in motion  
When she turned her eyes to me  
As deep as any ocean  
As sweet as any harmony  
She blinded me with science  
And failed me in geometry.  
When she's dancing next to me  
(Science)  
I can hear machinery  
(Science).

It's poetry in motion  
And now she's making love to me  
The spheres are in commotion  
The elements in harmony  
She blinded me with science  
(She blinded me with science)  
And hit me with technology.

When I'm dancing close to her  
(Science)  
I can smell the chemicals  
(Science).  
It's poetry in motion  
And now she's making love to me  
The spheres are in commotion  
The elements in harmony  
She blinded me with science  
(She blinded me with science)  
And hit me with technology.

Spoken:

(Good heavens Miss Sakamoto you're beautiful  
I don't believe it

There she goes again  
She tidied up and I can't find anything  
All my tubes and wires and careful notes  
And antiquated notions.)

It's poetry in motion  
When she turns her eyes to me  
As deep as any ocean  
As sweet as any harmony  
She blinded me with science  
(She blinded me with science)  
She blinded me with.

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# PROMISED YOU A MIRACLE

(As recorded by Simple Minds)

JAMES KERR  
CHARLES BURCHILL  
MICHAEL MCNEIL  
DEREK FORBES

I promised you a miracle  
Belief is a beauty thing  
Promises, promises  
As golden days break wondering  
Chance  
As love takes a train  
Summer breeze and brilliant light  
Only love she sees  
He controls on love  
Dove sails to a new life.

I promised you a miracle  
Belief is a beauty thing  
Promises, promises  
As golden days break wondering  
Only love she sees  
He controls on love  
Life mirrors a cure  
Ev'rything is possible with promises  
Ev'rything is possible no.

I promised you a miracle  
Belief is a beauty thing  
Promises, promises  
As golden days break wondering  
Chance reflects on them awhile

Love screams so quietly  
Shipping back on golden times  
Breathing with sweet memories.

Promised you a miracle  
Belief is a beauty thing  
Promises, promises  
As golden days break wondering  
Only love she sees  
He controls on love  
Life mirrors a cure  
Everything is possible in the game of life  
Everything is possible oh no.

Chance lost pearls of great price  
Take care of family  
Only ashes for love  
Love waits for fame  
In chance, In chance they'll see.

I promised you a miracle  
Belief is a beauty thing  
Promises, promises  
As golden days break wondering  
Only love she sees  
He controls on love  
Life throws a curve  
Everything is possible in the game of life  
A burning dream  
You can be queen  
Everything is possible.

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# SOUL SECTION

## B.Y.O.B. (Bring Your Own Baby)

(As recorded by Sister Sledge)

MICHAEL GARVIN  
TOM SHAPIRO

I've been noticin'  
You been hittin' on every man in the room  
Now you're working on mine  
And it's time we did some talkin' me and you  
I guess you didn't read the invitation carefully  
Let me tell you how the invitation reads  
This party is strictly.

B.Y.O.B.  
That means bring your own baby  
B.Y.O.B.

## A LITTLE BIT OF LOVIN'

(As recorded by Tyrone Davis)

RAFE VANHOY  
DEBORAH ALLEN

If there's a woman that you want to thrill  
You can dress up until you're fit to kill  
You can tell her what she wants to hear you say  
You can buy her things that catch her eye  
Or you can walk her beneath the moonlit sky  
But a little bit of lovin' sure goes a long, long way.  
  
You can drive up in your fancy car  
And convince her of who you think you are  
You can show her that you're cool and do okay  
You can fool her with your innocent smile  
And amuse her that'll do for a while  
But a little bit of lovin' sure goes a long, long way.

## LISTEN TO YOUR HEART

(As recorded by Diana Richards)

LIVSEY  
MUSKER

Is it confusion that you thrive on  
You need delusion to survive on  
First you come into my life then you go  
Never know what's inside your heart  
If you can handle your desire  
Don't go stoking up the fire  
If the flame inside of you gets too hot  
It's too hard to stop  
Once you let it start.  
Why don't you listen to your heart  
What it's trying to say  
Won't you listen to your heart  
Stop running away  
If you want my kind of love  
Start letting me know or let me go.

That means bring your own girl  
B.Y.O.B.

That means bring your own baby  
B.Y.O.B.  
Don't try  
To take away mine.

You come struttin' in  
Actin' like you're the best thing happenin' tonight  
Better think again  
If you think you can leave with anyone you like  
The man is stayin' here  
'Cause he's in love with me  
For what you're out looking for  
This ain't the place to be  
This party is strictly.  
(Repeat chorus)

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But if you try to keep your pride  
And hide the way you really feel  
You just might find that deep inside  
She's somethin' someone else can steal.

You can smooth talk and gaze into her eyes  
Or you can lay back and intellectualize  
Play your cards right  
And you might just get your way  
But if you really want to play it smart  
Then listen to me  
And you can win her heart  
Boy a little bit of lovin' sure goes a long, long way.

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What good is love that makes you shiver  
If it's a love you can't deliver  
You've got to know if this is real or in vain  
Feel all the pain  
Not just play the part.  
Why don't you listen to your heart  
What it's trying to say  
Won't you listen to your heart  
Stop running away  
If you want my kind of love  
Start letting me know or let me go.  
Why don't you listen to your heart  
What it's trying to say  
Won't you listen to your heart  
Stop running away  
If you want my kind of love  
Start letting me know or let me go.

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## DROP THE PILOT

(As recorded by Joan Armatrading)

JOAN ARMATRADING

I'm right on target  
My aim is straight  
So you're in love  
I say what of it  
Things can change  
There's always changes  
And I wanna try  
Some rearranging.

I say drop the pilot  
Try my balloon  
Drop the monkey  
Smell my perfume  
Drop the mahout  
I'm the easy rider  
Don't use your army  
To fight a losing battle.

Animal, mineral  
Physical, spiritual  
I'm the one you need  
I'm the one you need.

You're kissing cousins  
There's no smoke no flame  
If you lose that pilot  
I can fly your plane  
If you want solid ground  
Come on and try me  
Oh I can take you so high  
That you're never gonna wanna come down.

I say drop the pilot  
Try my balloon  
Drop the monkey  
Smell my perfume  
Drop the mahout  
I'm the easy rider  
Don't use your army  
To fight a losing battle.

Animal, mineral  
Physical, spiritual  
I'm the one you need  
I'm the one you need.  
(Repeat)

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## I'M GIVING YOU ALL OF MY LOVE

(As recorded by Brothers Johnson)

GEORGE JOHNSON  
EDDIE NOBLE, JR.

One love to remember  
Few words make it new  
Two hearts walking together  
Sharing a dream come true  
Now that you've become a part of my life  
And I've become a part of you  
Let's fill each other's hearts  
With the best of our love  
And make every day feel brand new.

I'm giving you all of my love  
Along with a ring to remember  
Nothing in this world but your love  
Is all I want from now on.

One kiss that lasts forever  
How I've waited for so long  
Side by side 'n your hand in my hand  
This is where you belong.

Now that you've become a part of my life  
And I've become a part of you  
Let's fill each other's hearts  
With the best of our love  
And make every day feel brand new.

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# soul star of the month

## WHISPERS



BOBBY HOLLAND

NICHOLAS CALDWELL  
WALTER SCOTT

LEAVEL DEGREE

WALLACE "SCOTTY" SCOTT  
MARCUS HUTSON

In their nearly 20 years as a recording group, the Whispers have made smooth, soulful harmonizing and tasteful song arrangement their trademarks. Since the breakthrough success of their 1980 gold single "And The Beat Goes On," the group has enjoyed the wide audience they deserved for so long.

The Whispers have worked long and carefully to become front-ranked r&b/pop artists. This work is finally paying off as more and more people begin to realize that the Whispers are not just a passing fad.

*Love For Love* is the Whispers' fourteenth album and their seventh for Solar (distributed by Elektra/Asylum). It was released in March '83 and

is the fivesome's latest effort to expand their musical boundaries. "We wanted to show our versatility on this album while keeping true to our traditional sound," says Whispers tenor Nicholas Caldwell.

"If our fans are looking for growth and change," he continued, "they'll find it. Each track has the potential of being a single — there's no filler. Overall, we think they'll find it very pleasing to the ear."

*Love For Love* is already working its way into the top ten on the r&b charts after just two weeks. The first single is titled "Tonight," and has already surpassed top ten status.

The songs found on *Love For Love* were chosen by the group with care. "We wanted a slight departure this time," says Caldwell. "For instance, 'Try It Again' is a very soul-searching kind of song, more sensitive than most male singers would attempt. 'This Time' also shows off a different side of us. There's a real variety here."

Formed in 1964 by brothers Walter Scott and Wallace ("Scotty") Scott, Caldwell, Marcus Hutson and now-departed member Gordy Harmon, the Whispers first harmonized for the simple joy of it. "We were five young kids out of the ghetto and we just wanted to sing," says Walter Scott of the group's early days in Los Angeles.

"We didn't care about anything else," he noted. Music had been part of each member's life since childhood. In the case of the Scott brothers, they had been around music since the age of three. While they patterned themselves after such '50s jazz vocal styles as The Hi-Los and The Four Freshmen (with a touch of Motown r&b added), the Whispers' unusual harmonies — using first and second tenors and a baritone, but no bass — gave them a distinctive style.

Pursuing music as a career seriously after high school, the Whispers cut their first single. It was titled "It Only Hurts For A Little While" and was released on the Dore label in 1963. Their debut album, *Planets Of Life*, appeared on the Soul Clock label in the late '60s.

By that time, the Whispers were beginning to build a name for themselves through active touring. "There would be times when we would share a hotel room together while we were on the road — all nine of us, including our musicians," remembers Walter Scott.

Although their career progress in those days was slow, the group maintained a commitment to making quality music throughout tough times. "One of the reasons we've lasted this long is that we've always persevered," Walter Scott feels. "We were able to move with the times, yet we always retained our own sound."

After further lp releases on Chess-Janus and the replacement of Harmon by Leavell Degree in 1973, the Whispers' persistence finally paid off. They

signed with Soul Train Records in 1976, which was the forerunner of Solar. Their first lp under this label was titled *Headlights*, and it spawned the near-gold "Olivia (Lost And Turned Out)" single.

*Whisper In Your Ear* and the Christmas package *Happy Holidays To You* followed. They prepared the way for their January '78 lp *The Whispers*. From this album came "And The Beat Goes On," which helped push the lp beyond platinum status and won the group their rightful place among their musical peers.

Since then, *Imagination* ('80, gold), *This Kind Of Lovin'* and *Love Is Where You Find It* ('81, gold), have confirmed the Whispers' hit-making status. From the latter lp came the popular tunes "In The Raw" and "Emergency."

Together with boosting their success as a recording act, the Whispers have become increasingly involved in producing themselves as well as other artists. "For us to be really the best," says Marcus Hutson, "we have to prove that we can get into all contemporary music."

Toward that goal, the Whispers handled production duties for Collage, Sheila Escovedo, Leroy Hudson, Grady Wilkins and Carrie Lucas during the past year. They also intend to work on other projects in the future.

The group scored another first for themselves in 1982 by appearing in Africa for the first time. Before embarking on a European concert swing, the Whispers appeared with fellow Solar artist Carrie Lucas at a series of dates in Nigeria last February. "Nigeria was really different," says Walter Scott ... "the people were wonderful. We played 5,000-seaters with entire audiences singing the words to the songs right with us. They remembered tunes we thought were forgotten."

Together, the Whispers are a very talented group of men. Individually, they are:

Nicholas Caldwell (born April 5 in Loma Linda, California) — The

in-house songwriter of the Whispers, Caldwell grew up a fan of The Hi-Los, The Four Freshmen, Johnny Mathis and Nancy Wilson. His first professional gig was for Sly Stone (then a disc jockey) in San Francisco.

While a member of the Whispers, he was asked to audition for The Temptations in 1976, but decided to remain with his group. As a songwriter, he finds inspiration in his own experiences and those of others. "Contemporary music and vocal arrangements, good lyrics and loving care" are his ingredients for a hit record.

Leavell Degree (born July 31 in New Orleans) — Degree credits an enthusiastic vocal coach in junior high school with motivating him to become actively involved in music. A confirmed Smokey Robinson fan, he became a member of numerous Los Angeles street corner harmony groups and sang for a time with Barbara Love's Friends Of Distinction.

After leaving music for a time, he struck up a friendship with Scotty Scott of the Whispers, which led to his joining the group after Gordy Harmon's departure. Like the rest of his group, Degree hopes to make a name for himself as a producer and perhaps score a film.

Marcus Hutson (born January 8 in St. Louis) — Reared in Los Angeles, Marcus joined the Whispers while in high school. Although not professionally schooled in music, he absorbed a variety of jazz, pop and r&b styles while growing up. Hutson says that he helps select the Whispers' material by "lyrics, rhythm and feel."

Wallace "Scotty" Scott (born September 23 in Ft. Worth, Texas) — Scotty and his brother Walter were raised with a love for music, performing as The Scott Brothers in their younger years. Since joining the Whispers, Scotty has also distinguished himself as a songwriter.

Walter Scott (born September 23 in Ft. Worth, Texas) — Family

encouragement was an important motivation for Walter and twin brother Wallace's pursuit of a career in music. "We would always listen to our father," Walter recalls. "He taught us a lot about harmonizing. That's where we learned that kind of singing."

Walter and Scotty performed

their first public gig at age five, when they appeared on stage to sing "Me And My Shadow." Growing up in Hawthorne, Nevada and Los Angeles, Walter absorbed the influences of such close-harmony groups as The Four Freshmen and The Hi-Los plus many Motown artists. He and his brother continued to work as a duo into their teens, performing standards, r&b and an assortment of other material.

As a member of the Whispers, Walter has taken on the role of directing the group's publishing

company, Whispers Music Inc. Walter hopes to become increasingly active as a producer at Solar. Pointing to his strong Christian upbringing, Walter emphasizes integrity in his work: "We always try to be gentlemen in everything we do."

The way things are going for the Whispers, the tunes on their *Love For Love* lp will soon take their place among past Whispers favorites. The group is more vigorous and experimental than ever — while retaining their ever-present good taste and class.



CHARLES WILLIAM BUSH



## ALL THIS LOVE

(As recorded by DeBarge)

ELORA DEBARGE

I had some problems  
And no one could seem to solve them  
But you found the answer  
You told me to take this chance  
And learn the ways of love  
My baby and all that it has to offer  
In time you will see that love  
Won't let you down.

You said that you loved me  
Said hurt only came to pass me  
It sounded so convincing  
That I gave it half a chance  
And learned the ways of love  
My baby there is so much love inside me

Now all that I have I'll give  
My all to you.

All, all my love baby  
And all this love is waiting for you  
My baby  
My darlin'  
And all this love is waiting for you.

All this love is waiting for you  
And all this love is waiting for you  
As the sun has its place in the sky  
I love you so dearly  
And all the same there's no need to wonder why I need  
you

Please hear me, say you really love me  
Baby say you really love me darlin'  
'Cause I really love you baby  
Oh I really love you darlin'.

# LITTLE RED CORVETTE

(As recorded by Prince)

PRINCE

I guess I should have known  
By the way U parked your car sideways  
That it wouldn't last  
You're the kinda person  
That believes in makin' out once  
Love 'em and leave 'em fast  
I guess I must be dumb  
Cuz U had a pocket full of horses  
Trojan and some of them used  
But it was Saturday night  
I guess that makes it alright and U say  
"What have I got to lose?"

I say  
Little red Corvette  
Baby you're much too fast  
Little red Corvette  
U need a love that's gonna last.

Guess I should have closed my eyes  
When U drove me to the place  
Where your horses run free  
Cuz I felt a little ill  
When I saw all the pictures of the jockeys  
That were there before me  
Believe it or not  
I started to worry  
I wondered if I had enough class  
But it was Saturday night  
I guess that makes it alright and U say  
Baby have U got enough gas oh yeah.  
(Repeat)  
Guess I should have closed my eyes  
When U drove me to the place  
Where your horses run free  
Cuz I felt a little ill  
When I saw all the pictures of the jockeys  
That were there before me  
Believe it or not  
I started to worry  
I wondered if I had enough class  
But it was Saturday night  
I guess that makes it alright and U say  
Baby have U got enough gas oh yeah.

A body like yours ought to be in jail  
Cuz it's on the verge of being obscene  
Move over baby  
Give me the keys  
I'm gonna try to tame your little red love machine.  
(Repeat)

Guess I should have closed my eyes  
When U drove me to the place  
Where your horses run free  
Cuz I felt a little ill  
When I saw all the pictures of the jockeys  
That were there before me  
Believe it or not  
I started to worry  
I wondered if I had enough class  
But it was Saturday night  
I guess that makes it alright and U say  
Baby have U got enough gas oh yeah.

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Buzz Freitag

# UNDERLOVE

(As recorded by Meiba Moore)

KASHIF

Hey, babe, I call your name at night  
There's no pretense, it's just because  
You've been to the love so right  
Hey baby, just like a fool insane  
I rush to you with the lovin'  
That'do it in the freezin' rain.

I'm under your love, can't do without  
No wonder your love is turnin' me out  
(Oh, sweet baby).

It's the best you got me  
Turn down an underlove  
Hey baby, I'm under your spell  
It's the best you got me  
Turn down an underlove  
Hey baby, I'm under your love  
Oh, oh, oh, oh, oh turn down an underlove  
Hey baby, I'm under your spell.

My babe, he makes my lights go dim  
Don't be misled, I'm just finding my way  
So much in love with him  
Now baby I'll go to him tonight  
With no self control, all that I know  
'Cause he loves so right.

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# IF YOU WANNA GET BACK YOUR LADY

(As recorded by the Pointer Sisters)

JOHN LEWIS PARKER  
BRIAN POTTER

If you wanna get back your lady  
Your lady needs to know oh yeah  
Ah if you really love her  
You know you gotta tell her so  
Yes you do  
If you wanna get back your lady  
Communicate for real  
Ah ain't no way your lady's gonna find out  
How you really feel ooh.

Young shy girl, I thought I found my world in you the day we met  
You were so cool and wise  
One look into your eyes and my heart started gettin' upset  
Yeah never had no trouble tellin' you "I love you"  
But you never did me the same  
You kept it all inside  
As if you had to hide your love  
And that's a cryin' shame  
Now we're apart what can I do  
But get this message straight to you.

If you wanna get back your lady  
Your lady needs to know  
Ah yeah ah if you really love her  
You know you gotta tell her so  
Yes you do.

If you wanna get back your lady  
Communicate for real

Hey baby ah ain't no way

Your lady's gonna find out how you really feel oh.  
Take some time and figure out if I'm the one you really miss

It's gettin' four a.m.  
And I'm lyin' here again  
Oh I can't take much more of this  
Didn't mean to hurt you  
Walk out and desert you  
But I didn't know what else to do  
It's just the chance I'm takin'  
Hoplin' I can wake you up  
To what I'm goin' through  
If you could find a way to start  
The door's still open to my heart.

If you wanna get back your lady  
Your lady needs to know oh yeah  
Ah if you really love her  
You know you gotta tell her so  
Yes you do  
If you wanna get back your lady  
Hey yeah.

if you wanna get back your lady  
Communicate for real oh  
Ain't no way your lady's gonna find out  
How you really feel oh  
If you wanna get back your lady  
Hey yeah.

If you get your lady back  
Oh get your lady back.

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# SHE TALKS TO ME WITH HER BODY

(As recorded by Bar-Kays)

JAMES ALEXANDER  
LARRY DOBSON  
WINSTON STEWART  
HARVEY HENDERSON  
MICHAEL BEARD  
MARK BYNUM  
LLOYD SMITH  
SHERMAN GUY  
CHARLES ALLEN  
FRANK THOMPSON  
ALLEN A. JONES  
MICHAEL TOLES

She talks to me with her body  
She says what you want I've got it  
So come on boy take me home  
I guarantee you'll be turned on  
There's no doubt about it.

She talks to me with her body  
It says what you want I've got it  
So come on boy take me home  
I guarantee I'll turn you on  
Even if it takes me all night long.

She talks to me without ever sayin' a word

But you better believe  
That the girl is always

She's got a smile

But the devil's in her eyes

She's got a way of sayin' I'm available  
For anything you want to try.

She talks to me with her body  
It says what you want I've got it  
So come on boy take me home  
I guarantee I'll turn you on  
Even if it takes me all night long.

The way she walks  
It just drives me up the wall  
From her lips to her hips  
Her body movement says it all  
Like she gets me up  
She really excites my love  
She makes me tremble  
Ev'ry move I remember  
She's all that I'm thinkin' of.

She talks to me with her body  
It says what you want I've got it  
So come on boy take me home  
I guarantee I'll turn you on  
Even if it takes me all night long.

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## FLASHDANCE ... WHAT A FEELING (From the Paramount Motion Picture "Flashdance")

*(As recorded by Irene Cara)*

KEITH FORSEY  
IRENE CARA  
GIORGIO MORODER

First when there's nothing but a slow glowing dream  
That your fear seems to hide deep inside your mind  
All alone I have cried silent tears  
Full of pride in a world made of steel  
Made of stone.

Well I hear the music  
Close my eyes  
Feel the rhythm  
Wrap around  
Take a hold of my heart.

What a feeling  
Belin's believin'  
I can have it all now  
I'm dancing for my life  
Take your passion and make it happen  
Pictures come alive

You can dance right through your life.

Now I hear the music  
Close my eyes  
I am rhythm  
In a flash  
It takes hold of my heart.

What a feeling  
Belin's believin'  
I can have it all now  
I'm dancing for my life  
Take your passion and make it happen  
Pictures come alive  
Now I'm dancing through my life.

What a feeling  
What a feeling  
Belin's believin'  
(I am music now)  
(I am rhythm now)  
Pictures come alive  
You can dance right through your life  
What a feeling  
What a feeling  
I can really have it all.

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FRANCESCO SCAVULLO

## I'M GONNA MAKE YOU LOVE ME (a.k.a. Tearin' It Up)

*(As recorded by Chaka Khan)*

BUNNY SIGLER  
JANE LUMIBAO

(Tearin' it up)

(Tearin' it up)

(You're tearin' it up)

I'm gonna make you love me

If it's the last thing I do

I'm gonna make you wish that there was two of you

You're gonna need help

Cause I've been saving my love for nobody but you

I'll make you melt

Like the snow in the summer

While you're blowing my mind

I know it's gonna be a battle If you touch me

Ooh give it to me girl

And you'll never get away

Ooh I'm

I'm gonna make you love me

I'm gonna make you love me girl.

I'm gonna make you love me

If it's the last thing I do

I'm gonna make you wish that there was two of you

Sitting here checking you out

I know your moves and all your grooves

And there's no doubt you give off a love vibe

That's all the way live

It's a woman's prerogative to change her mind

Hurry up please stop wasting time

You might as well give up

'Cause you're not gonna get away.

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## STRUTT MY THANG

(As recorded by Ozone)

CHARLES GLENN, JR.  
JAMES S. STEWART, JR.  
PAUL M. HINES  
BENNY L. WALLACE  
RAY C. WOODARD  
THOMAS BUMPASS  
WILLIAM C. WHITE, JR.  
HERMAN "HB" BROWN  
GILBERT "SKIP" STARKEY  
JOSEPH W. FOXWORTH  
DARREN RAY DURST

Feel like I wanna strut my thang  
Feel like I wanna  
Feel like I wanna strut my thang  
Feel like I wanna.

Hey girl I know you like me  
You wanna love my body  
(I know I'm sexy)  
It's the way I move hypnotically  
Make you wanna party  
You see I hang just right  
And got the moves all down  
Don't be home alone  
The party's on the town  
Yeah yeah yeah yeah yeah yeah.

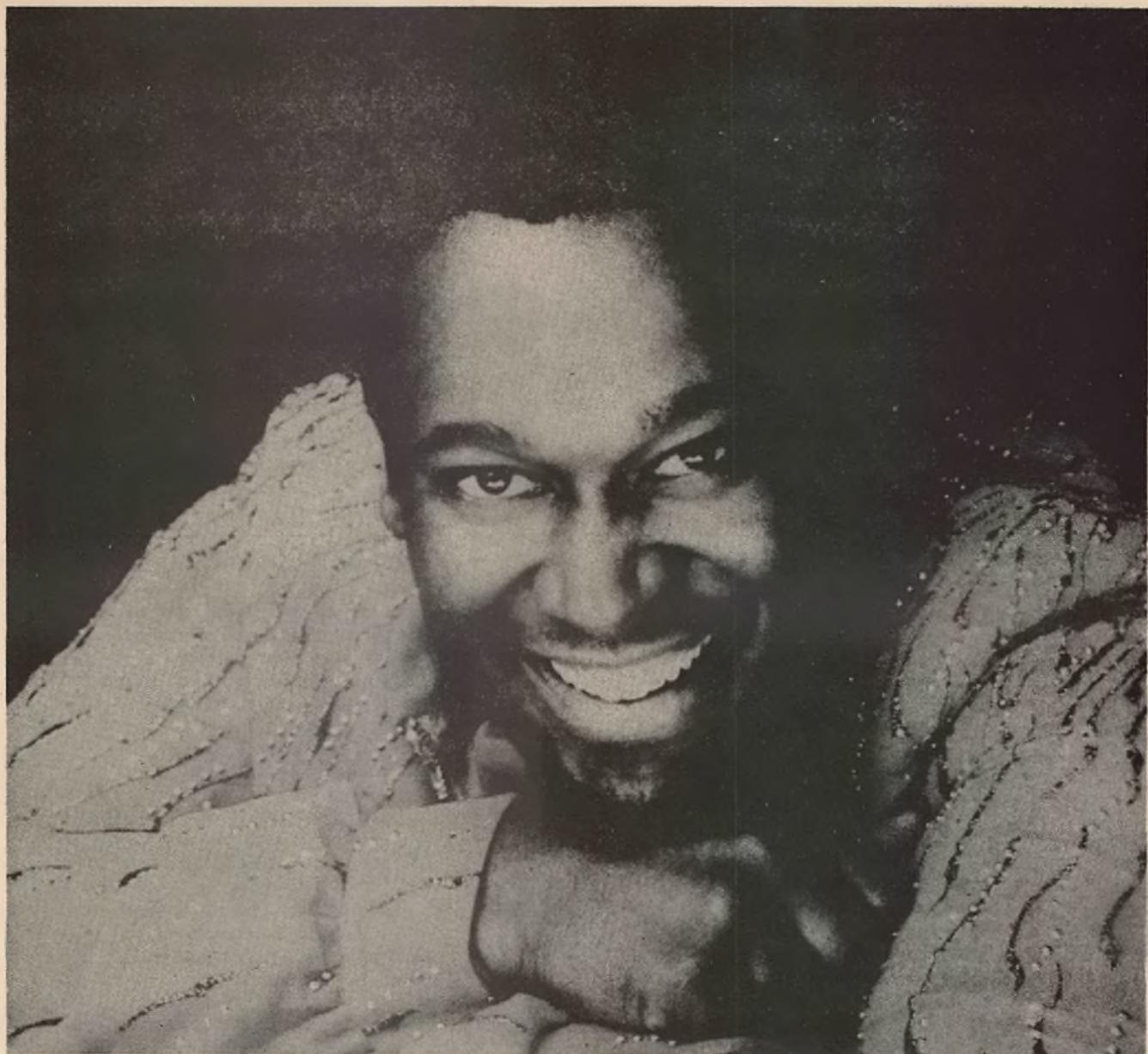
Feel like I wanna strut my thang  
Feel like I wanna  
Feel like I wanna strut my thang

Feel like I wanna.

Suzy's wave and seventeen  
Jane's a classy thirty-five  
(Feels so sexy)  
They know they got my lovin'  
They got to keep me satisfied  
You see I love to be loved  
Taste me with those eyes  
Finger lickin' good  
But that's no surprise  
When you're hot you're hot.

Feel like I wanna strut my thang  
Feel like I wanna  
Feel like I wanna strut my thang  
Feel like I wanna  
Feel like I wanna strut my thang  
Feel like I wanna  
Feel like I wanna strut my thang  
Feel like I wanna  
Strutt my thang.

Mirror, mirror there you sit  
Never to tell a lie  
Tell my ego once again  
How fine a guy am I  
Take your time  
Tell me what you see  
Have I arose another morning  
Handsomeley.  
(Repeat chorus)



## PROMISE ME

(As recorded by Luther Vandross)

LUTHER VANDROSS

I can only speak for  
The things that I've been through  
So when it comes to our love  
I'll talk the whole night through  
About the lovin' I've been missin'  
Lately baby I ain't had no kissin'  
Don't you love me  
Can't we stay together.

Like when we used to be in love  
But now you've got your head in another cloud  
Girl we had a good thing  
But now you've turned around  
Don't you care how this love we've had turns out.

Promise me  
You'll leave me never  
And that we'll be in love forever  
Promise me

You'll leave me never  
And that we'll be in love forever.

We can work at our love  
And make it all brand new  
If we stay together  
There's nothing we can't do  
Improve the lovin' is what I'm seeing  
Let's do it baby  
Don't fight the feeling  
Won't you love me  
Can't we stay together.

Like when we used to be in love  
But now you've got your head in another cloud  
Girl we had a good thing  
But now you've turned around  
Don't you care how this love we've had turns out.  
(Repeat chorus)

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## EENIE MEENIE MINIE MO

(As recorded by Jeffrey Osborne)

RAYMOND POUNDS  
MICHAEL SEMBELL

You won my heart  
It's just the start babe  
There's much more to love  
Than the way you're thinkin' of  
To wear my ring  
Worth somethin' special  
Now you close the door  
The ring thrown on the floor.  
  
But if it's alright with you  
I won't take a second chance  
I won't have to take it  
And you don't have to fake it anymore.

Eenie meenie minie mo  
Catch a lover by the toe  
That's the game of love we play

It doesn't have to be that way.  
We took a vow  
Never to part babe  
Now you're tellin' me  
That you have a change in heart  
Now it's my turn  
I feel like cryin'  
Hope someday you'll see  
What you meant to me.  
But if it's alright with you  
I won't take a second chance  
I won't have to take it  
And you don't have to fake it anymore.  
  
Eenie meenie minie mo  
Catch a lover by the toe  
That's the game of love we play  
It doesn't have to be that way.

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## REACH OUT I'LL BE THERE

(As recorded by Narada Michael Walden)

BRIAN HOLLAND  
LAMONT DOZIER  
EDDIE HOLLAND

Now if you feel that you can't go on  
Because all your hope is gone  
And your life is filled with much confusion  
Until happiness is just an illusion  
And your world around is crumbling down.

Well darling reach out  
Come on girl  
Reach on out for me  
Reach out for me  
Reach, reach, reach, reach.  
  
I'll be there  
To always see you through  
Said I'll be there

To love and comfort you  
All right.  
I can tell the way you hang your head  
You're alone now you're afraid  
And through your tears you look around  
But there's no peace of mind to be found  
I know what you're thinking  
You're alone  
No love of your own  
Well darling reach out  
Come on girl  
Reach on out for me  
Reach out for me  
Reach, reach, reach, reach.  
  
I'll be there  
To give you all the love you need  
Said I'll be there  
You can always depend on me.  
(Repeat)

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## MY LOVE

(As recorded by Lionel Richie)

LIONEL RICHIE

I've been through so many changes in my life woman  
It's a wonder I ain't lost my mind  
And I ain't never said how much I need you sugar  
I sho' need you by my side.

My love  
Just thinkin' about you baby  
Just blows my mind  
My love  
Just thinkin' about you baby  
Just blows my mind  
All the time.

Life with me I know for sure it ain't been easy  
But you stayed with me anyway  
Even though you ain't gonna lose too much by leaving  
I'm so glad you stayed.

My love

Just thinkin' about you baby  
Just blows my mind  
My love  
Just thinkin' about you baby  
Just blows my mind  
All the time.

You've been my friend and you've been my lover oh lawd  
Honey you're everything I need  
You've made my love so strong  
Now I know where I belong  
Oh girl you'll never have to worry  
Oh baby any more  
Any more.

My love  
Just thinkin' about you baby  
Just blows my mind oh yea  
My love  
Just thinkin' about you baby  
Just blows my mind  
All the time  
Oh yeah.

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# COUNTRY SECTION

## IT TAKES LOVE

(As recorded by Big Al Downing)

BIG AL DOWNING  
LANCE QUINN

It takes more than just a bed  
And a backroom love affair  
It takes more than a willing woman  
You know it's true.

It takes more than lust and cold hard living  
A little bit of take and a whole lot of giving  
It takes love to see you through.

You need more than just a woman  
Built like dynamite  
Making love on a one night stand  
With a bottle of brew.

You've got to keep it hot like cakes on a griddle  
Once in a while you dance to the fiddle  
It takes love to see you through.

I'm going to love you true  
Let my love come down on you  
You've got the power

Love by the hour

You turn me on when you love me like you do  
You've got the fire  
It's my desire  
Five little reasons I love you.

It takes more than just a smile  
To make you want to walk a mile  
It takes more than midnight creeping  
And a rendezvous

It takes more than a "lay me down, let's do it"  
You've got to get some love in to it  
You need love to see you through.

I'm going to love you true  
Let my love come down on you  
You give me strength

You're heaven sent

You changed my life, my way of living too  
You turn my day  
With true-love way  
Ten little reasons I love you.

I told you once before  
Do you want to hear some more  
You've got the power

Love by the hour

You turn me on when you love me like you do.

## CAJUN INVITATION

(As recorded by David Frizzell and Shelly West)

MILTON L. BROWN  
STEPHEN H. DORFF  
SNUFF GARRETT

Night time's always party time in the streets of New Orleans  
With a good time crowd  
The music's loud in the land of Cajun Queens  
Just sittin' on a bar stool  
Down to my last cigarette  
When she walked through the smoke filled room  
And our eyes met and she said.

Eh si tu me payais un pot  
I couldn't keep from lettin' all that I was thinkin' show  
Eh tu fais du cine  
I said I don't know what you're sayin'  
But it sure sounds good to me.

We had a drink  
And then I think she must have read my mind  
Desire lit up my face  
Just like that barroom neon sign  
As we danced I held her close  
And she whispered in my ear  
A cajun invitation softly so no one else could hear  
She whispered.

Voulez-vous coucher avec moi  
I said I don't speak the language  
But I'm ready when you are  
Voulez-vous coucher avec moi  
You're sounding awful sexy  
And I'm feelin' oo-la-la.

Things had changed when morning came  
Between my cowboy and me  
I kissed her as I whispered  
Tu 'etais magnifique  
What will it take to make you wanna stay with me awhile  
Just the cajun invitation  
And your sweet southern smile.

Voulez-vous coucher avec moi  
It didn't take you long to learn  
And I'm ready when you are  
Voulez-vous coucher avec moi  
You're a sexy cowboy  
And you got me feelin' oo-la-la.

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## IN TIMES LIKE THESE

(As recorded by Barbara Mandrell)

RHONDA FLEMING  
DENNIS W. MORGAN

Sittin' on the front porch  
Rain is pourin' down  
News comes on the radio  
There's trouble all around  
But that's the way it's always been  
That's the way it'll always be  
I thank the good lord I've got you in times like these.

The rich keep gettin' richer  
The poor barely get by  
Farmer Johnson says it's either too wet or too dry  
Jobs are scarce down at the factory  
I thank the good lord I've got you in times like these.

In times like these when it's easy to get down  
You're my inspiration you're my solid ground  
In times like these love will pull us through

Baby I know I can depend on you.

We can read about the latest in the fashion magazine  
But that don't change the fact that we got patches on  
our jeans  
Everybody's needin' money, even the preacher's  
preaching on T.V.  
I thank the good lord I've got you in times like these.

In times like these when it's easy to get down  
You're my inspiration you're my solid ground  
In times like these love will pull us through  
Baby I know I can depend on you.

Cost you forty-five cents for a nickel candy bar  
And a dollar's worth of gas won't even start your car  
Yea, we've got problems here in the land of the free  
But there's no place I'd rather be in times like these  
I thank the good lord I've got you in times like these.

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## SMOKIN' IN THE ROCKIES

(As recorded by Gary Stewart and Dean Dillon)

DEAN DILLON  
FRANK DYCUS  
GARY STEWART  
BUDDY CANNON

Light's go down Hank, Junior hits the stage  
Everybody's up on their feet  
Haggard and Jones are out in San Antone  
Got 'em sittin' on the edge of their seat  
Dolly went to Hollywood  
And Willie went to Washington  
The whole world heard O' Say Can You See  
We got 'em smokin' in the Rockies  
Rockin' in the Smokies  
Everybody loves to hear them country boys sing.  
We got 'em smokin' in the Rockies  
Rockin' in the Smokies  
All across the U.S.A.  
C.D.B.'s down in Tennessee  
Jammmin' the night away  
Down in Savannah they're diggin' Alabama  
Jerry Lee's in Colorado Springs  
He's got 'em smokin' in the Rockies  
Rockin' in the Smokies  
Everybody loves to hear them country boys sing.

The Oak Ridge Boys hit Chicago, Illinois  
Elvira's got 'em climbing the walls  
Folks fly from Boston all the way to Austin  
To hear Waylon wall them songs.  
Denver's heard the word that they're  
Rockin' Gatlinburg  
Listen to them guitars ring  
They got 'em smokin' in the Rockies  
Rockin' in the Smokies  
Everybody loves to hear them country boys sing.

## HAVEN'T WE LOVED SOMEWHERE BEFORE

(As recorded by Zella Lehr)

CANDY PARTON  
BECKY HOBBS

The band is playin' that old love song  
It seems I've heard that melody  
I was sitting by myself  
At a table for two  
When a stranger said to me.

Pardon me  
Haven't I looked into your eyes  
Some other place some other time  
Aren't you the one I've waited for  
Pardon me  
Haven't I held you close like this  
Tasted the magic of your kiss  
Haven't we loved somewhere before.

He held me close while we were dancin'  
The world around us disappeared  
I felt that old familiar feeling inside  
Then I whispered in his ear.

Pardon me  
Haven't I looked into your eyes  
Some other place some other time  
Aren't you the one I've waited for  
Pardon me  
Haven't I held you close like this  
Tasted the magic of your kiss  
Haven't we loved somewhere before.

Oh miracles can happen  
When you least expect them  
So don't be surprised if a stranger says to you  
Pardon me.

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## LOVE IS ON A ROLL

(As recorded by Don Williams)

ROGER COOK  
JOHN PRINE

I can't work late altho' I need the money  
Got to get home to my lovin' honey  
She'll be there waiting waiting impatiently  
    Love is on a roll  
    Love is on a roll  
Usually I meet with the boys on a Friday  
Only this morning she said this is my day  
The look she gave me sent a shiver down into my soul  
    Love is on a roll  
    Love is on a roll.

I'm a songwriter a professional dreamer  
Mostly a singer but sometimes a screamer  
I should know if anybody knows at all  
    When love is on a roll  
    Love is on a roll  
So I gotta go I gotta get home early  
    Be with my woman soft and curvy  
Makes me feel like a king and not a regular Joe  
    Love is on a roll  
    Love is on a roll  
I'd like to stay and party but love is on a good roll  
    Ah, love is on a roll  
    Ah, love is on a good roll.

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TN 37212. International Copyright Secured. All Rights  
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## SHE'S GONE TO L.A. AGAIN

(As recorded by Mickey Clark)

MICKEY CLARK

She's gone to L.A. again  
    That's lost angel to me  
'Cause this time she won't be comin' home  
    That's what the note said  
    She left under the key  
    It was good while it lasted  
    But it's gone.

She always dreamed of the lifestyle of southern  
California  
Said that she'd live there someday  
And I hope that she finds what she's lookin' for  
She's found a place in my heart  
    She'll always stay.

She's a hard lovin' woman  
But she's lookin' for more than love  
    She needs a life of her own  
    Spread her wings and fly her way  
    I still love her 'though  
    She left me here alone.

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## YOU'RE GONNA LOVE YOURSELF (In The Morning)

(As recorded by Willie Nelson and Brenda Lee)

DONNIE FRITTS

Heaven knows that some man has abused you  
I guess that's why you think I'm gonna use you  
    You say you hate yourself in the morning  
    'Cause you'll wake up and I'll be gone  
But if you'll give me just one more chance  
    I can prove you wrong.

You're gonna love yourself in the morning  
    'Cause I'm gonna love you all night long  
You're gonna love yourself in the morning  
    And every morning from now on.

I know what you're thinking  
    I don't blame you  
It's gonna take a whole lot of love to change you  
    So when you wake up in the morning  
    You're gonna feel like a different girl  
And you will see that it can be such a beautiful world.

You're gonna love yourself in the morning  
    'Cause I'm gonna love you all night long  
You're gonna love yourself in the morning  
    And every morning from now on.

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## THE STATE OF OUR UNION

(As recorded by Charlie McCoy and Laney Hicks)

CHIP HARDY  
JIM RUSHING

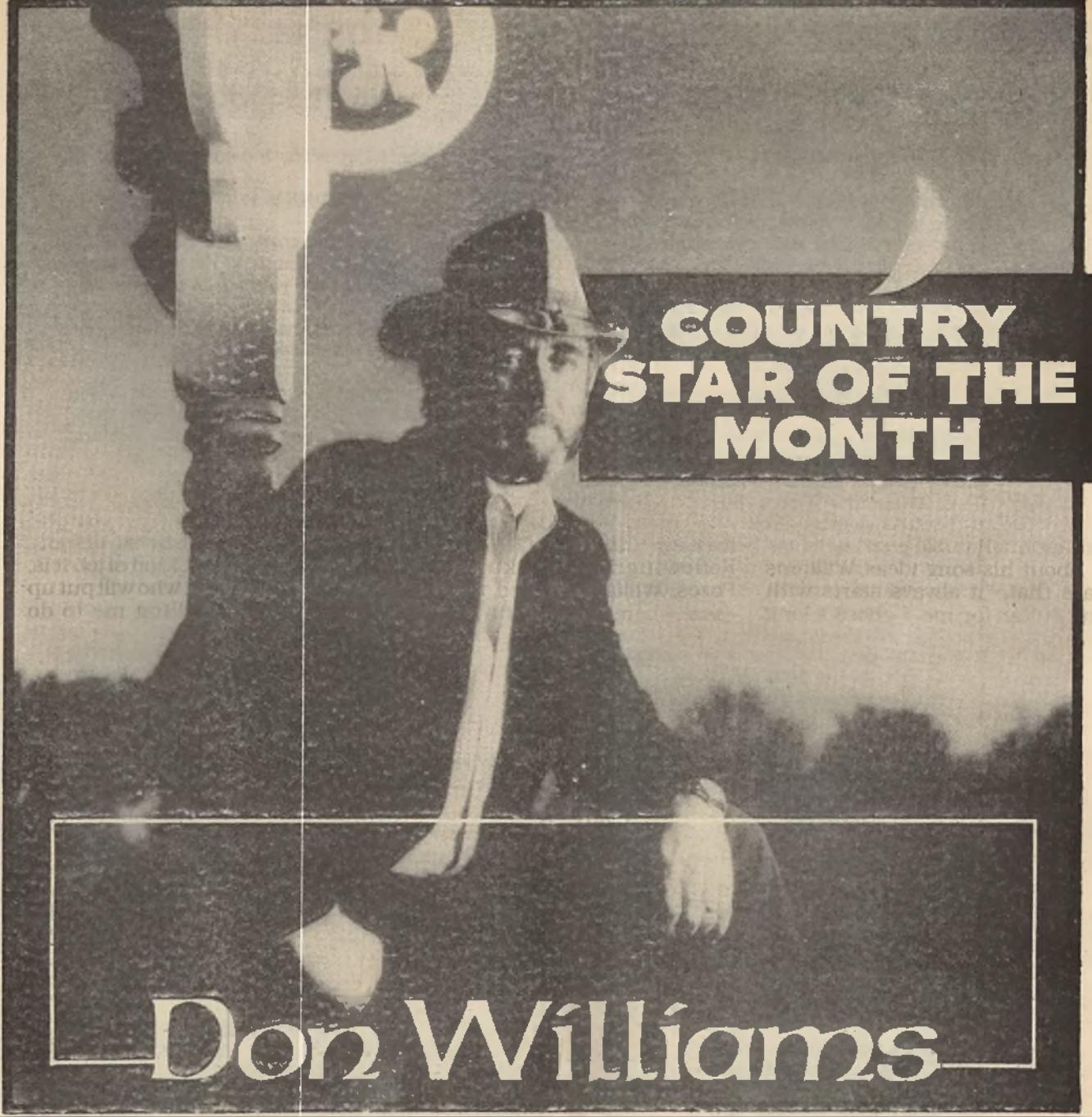
Ain't it crazy  
Seems the world outside is bound to fall apart  
    Oh but baby  
We know peace of mind is just a state of heart  
We're a winning combination with the will to carry on  
    An undivided nation in a world of our own.

You see the state of our union is strong  
    We love each other and we get along  
    If we fall we fall together  
    Never apart in this world of confusion  
The state of our union is simply a matter of heart.

Divided that's the reason many ships are going down  
    United we know ours will never run around  
We'll be beside each other through every setting sun  
    With a course set on forever together we're one.

You see the state of our union is strong  
    We love each other and we get along  
    If we fall we fall together  
    Never apart in this world of confusion  
The state of our union is simply a matter of heart.

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## COUNTRY STAR OF THE MONTH

# Don Williams

Don Williams is truly one of country music's living legends. Writers frequently label him "the laidback Texan," "the mellow balladeer," "the slow drawling baritone," and on it goes. All of these labels indicate a quiet sort of maverick, as Williams likes to call himself.

Williams' latest album, released on MCA Records, is titled *Yellow Moon*. The LP was produced by Williams and Garth Fundis. A reviewer in *Billboard* magazine recently had this to say about Williams' latest release:

"In the midst of country's urbanized growing pains, Williams has managed to remain constant, his music a pleasant plateau which neither takes risks nor disappoints. There is the customary selection of personalized material, mostly about love and positive themes, performed by musicians who understand Williams' laidback style. The production is impeccably clean, leaning comfortably toward

the acoustic. Highlights are 'Pressure Makes Diamonds,' 'The Story Of My Life,' and 'Love Is On A Roll.'"

This last tune is the first single from *Yellow Moon*. "Love Is On A Roll" follows the same low-key pattern that characterize all of Williams' tunes.

Don Williams was born May 27, 1939 in Floydada, Texas. No stranger to performing, Williams was three years old when he first sang in a local talent contest and won the first prize of an alarm clock.

His first paid job in music came in 1957 while he was still in high school. He sang with a group of friends for the opening of the Billups Service Station in Taft, Texas. For their efforts, they received \$25.00.

While in Corpus Christi in 1964, Williams formed the well-remembered Pozo Seco Singers, a successful trio (Lofton Cline, Susan

Taylor and Don) that sang a variety of music from folk to pop and country. Their first single "Time" climbed into the top 10 nationwide, but the Pozos disbanded in 1971.

Always one to maintain a steady grip on tradition, Williams has been with the Scratch Band since his early touring days. The Scratch Band consists of: Danny Flowers, lead guitar; Pat McInerney, percussion; David Pomeroy, bass guitar; and Biff Watson, keyboards.

Williams is an intensely private man, preferring home life with his wife and sons to any social alternatives. After that, he is addicted to the writing and recording of those mellow sounds that have brought him nine years worth of number one standings on national music charts.

About his song ideas, Williams says that, "it always starts with the guitar for me. I chose a long time ago not to write about my family or some specific incident that happened in my life, because the confines of that get very rigid.

"I don't think you have to go through the divorce courts to understand how that feels. You may not understand the complete, total feeling of what that's all about. But as far as the feeling itself, I think everybody's probably been there. And then, a lot of times I think you get feelings from associations, you know, just people relaying things to you.

"There are really no new statements, but I look for something that is current. By that I mean, in today's language. I believe the music and the lyrics have to make the same statement, and I have to relate to it. I have to feel personally involved in what my songs say."

Williams' song product has consistently headed playlists both at home and abroad. Two of his LPs shipped gold to Great Britain: two were certified silver, and he is one of the first country music artists ever to have an album reach platinum status in the U.K. (Platinum signifies sales of one million.)

Williams attributes his continuing success to the fact that he keeps things constant. "I've been working with basically the same studio musicians from the very beginning. And I don't tell any of those people what I want them to play. We go in and we sit down and learn the songs, and

everybody starts making their contribution. If it feels like it's going in the wrong direction I'll ask them to try something else, but I still don't tell them what to play.

"There's very few times I've told one of the musicians each thing I want him to do. I feel like they're all specialists. That's the way they make their living, and for me to tell them what I want them to play automatically takes away their creativity. I believe in songs and I don't like to do anything to a song other than put a frame around it — showcase it. Anything I feel is a distraction from the song I just try to stay away from."

Williams seems to have geared himself into writing and singing hit songs because he does it so well today. It wasn't always that way for this soft-spoken man. Following the breakup of the Pozos, Williams moved to Tennessee where he began turning out good country songs for Jack Clement Publishing.

A new face on the scene, Williams was unsuccessful at first in getting his songs recorded. Encouraged by a couple of producers to go ahead and try cuts of his own material, Williams took their advice and began a string of hits that appealed to

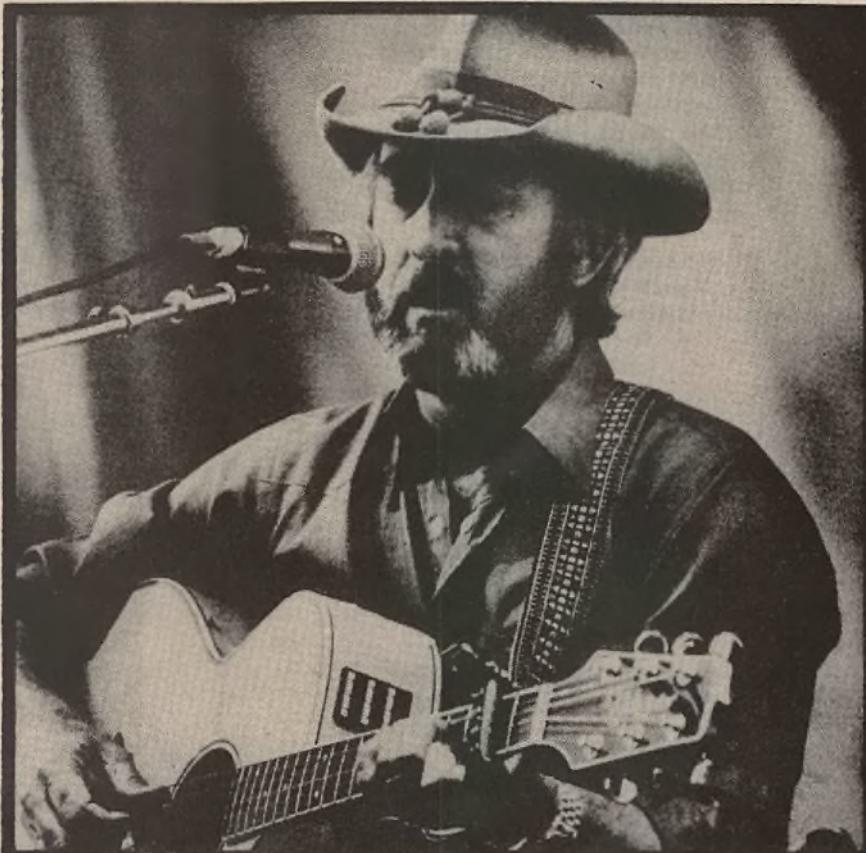
fans of a wide range of musical tastes.

Jack Clement's JMI label released the first two Don Williams albums. In 1974, he signed with ABC Records, which was bought by MCA in March of 1979.

Charley Pride was the first established country music artist to record a Don Williams song. Others following suit have included Kenny Rogers, Johnny Cash, Jeanne Pruett, Sonny James, Lefty Frizzell, Lobo, Eric Clapton, Pete Townshend and Ronnie Lane. Through the years, Williams has written more than 600 songs.

Don Williams is a country legend because of his simple country philosophy: "Well, I believe in making an honest living and doing the best I can. I've just never been the kind of person, regardless of what kind of job it is, or what I'm doing, who will put up with someone telling me to do something in a way I don't feel is right. It either goes against the grain or it's dishonest or it's a little immoral or whatever."

"Anyway, if it happens, then I have to leave. Maybe I'm just a maverick or a loner or something. I'm not a big social person, either. My family and my music are really the biggest things in my life."



## SINGING THE BLUES

(As recorded by Gail Davies)

MELVIN ENDISLEY

Well I never felt more like singing the blues  
'Cause I never thought that I'd ever lose your love  
Dear why'd you do me this way  
Well I never felt more like crying all night  
'Cause ev'rything's wrong and nothing ain't right  
without you  
You got me singing the blues.

The moon and stars no longer shine  
The dream is gone I thought was mine  
There's nothing left for me to do  
But cry over you  
Well I never felt more like running away  
But why should I go  
'Cause I couldn't stay without you  
You got me singing the blues.

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## FLY INTO LOVE

(As recorded by Charly McClain)

LEWIS ANDERSON  
MARK WRIGHT

Way down in sad town  
In the valley of broken dreams  
We're both prisoners of past love  
And things that'll never be  
Something tells me if you held me  
The clouds would disappear  
We could leave our troubles all behind  
And nothing could keep us here.

We could soar like an eagle  
Touch the sky like a dove  
We could climb to the top of the world  
And fly into love  
And fly into love.

Sunshine all the time is just beyond the hill  
True love is waiting there  
And we can find it still  
Your blue eyes are my blue skies  
Forever is in sight  
Let's put our dreams together now  
And fly away tonight.

We could soar like an eagle  
Touch the sky like a dove  
We could climb to the top of the world  
And fly into love  
And fly into love.

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Corp. & Land Of Music.

## COME AS YOU WERE

(As recorded by Jerry Lee Lewis)

PAUL CRAFT

I'm giving a party tonight  
With champagne and pink party lights  
I hope you'll attend if you're free  
Come as you were  
Before you stopped loving me.

The party is B.Y.O.L.  
So bring your old love you once felt  
Don't bother to R.S.V.P.  
Just come as you were  
Before you stopped loving me.

If you're sorry you hurt me  
And you've seen the light  
Do me a party favor  
Love me tonight  
My party could be such fun  
If only you'd just say you'll come  
If here is where you long to be  
Come as you were  
Before you stopped loving me  
Come as you were  
Before you stopped loving me.

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## YOU GOT ME RUNNING

(As recorded by Jim Gleaser)

PARKER McGEE

Still remember how it was  
Lost and lonely without a cause  
Shades of gray an empty room  
Hopeless changes I was goin' thru.

Then you came and you brought me home  
Rescued me from all along  
Lifted me right out of time  
Soothed my spirit and changed my mind.

You got me running  
And I'm rollin' like the sea  
And I didn't know how  
Strong a love could be  
And I didn't know how  
Strong a love could be.

So hold me higher day by day  
Let your sunshine shine my way  
Let your rainbows fill my sky  
Touch my hand and help me fly.

You got me running  
And I'm rollin' like the sea  
And I didn't know how  
Strong a love could be  
And I didn't know how  
Strong a love could be.

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## WHERE'D YA STAY LAST NIGHT

(As recorded by Tommy St. John)

JOE HUGGINS

Well you came in this morning and the sun was shinlin'  
bright

Eyes all red and your hair was a sight  
Where'd you stay last night  
Who was holdin' you tight  
Ain't had no lovin'  
Where'd ya stay last night.

They said you were at your mother's house  
Any good girl is quiet like a mouse  
Where'd you stay last night  
Who was holdin' you tight  
Ain't had no lovin'  
Where'd ya stay last night.

They've called you up on the telephone  
Told 'em my baby that she ain't home  
Where'd ya stay last night  
Who was holdin' you tight  
Ain't had no lovin'  
Where'd ya stay last night.

Well I checked around all over town  
Found you was out with a pal of mine  
Where'd ya stay last night  
Who was holdin' you tight  
Ain't had no lovin'  
Where'd ya stay last night.

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## THANK YOU DARLING

(As recorded by Bill Anderson)

TOM LAZAROS

Thank you darling  
For lovin' me

And for showin' me what true love can really be

Thank you darling  
Thank you darling  
For lovin' me.

Sometimes I just stop  
And realize how much I've got  
Thank you darling  
Thank you darling

For lovin' me

For all the things that you do for me  
The way you make each day brand new

And for all the hurt that I know you've gone thru for me  
The only thing I know how to say is "I love you."

And thank you darling  
For just being you  
And bringing me happiness that I never knew  
Thank you darling  
Thank you darling  
For lovin' me.

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## THE LOVE SHE FOUND IN ME

(As recorded by Gary Morris)

DENNIS LINDE  
BOB MORRISON

She looked into a heart so sad  
And saw what no one ever had  
Beneath the snow she saw the spring  
She finds good in everything.

Give her thorns and she'll find the roses  
Give her sand and she'll find the sea  
Give her rain and she'll find the rainbows  
Just see the love she found in me  
Just see the love she found in me.

She looks beneath each tear that's cried  
And somehow sees the funny side  
And even on the darkest night  
She knows where to find the light.

Give her thorns and she'll find the roses  
Give her sand and she'll find the sea  
Give her rain and she'll find the rainbows  
Just see the love she found in me  
Just see the love she found in me.

And when the world starts closing in  
She gives me the strength to smile again.

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## IT'S WRITTEN ALL OVER YOUR FACE

(As recorded by Ronnie Dunn)

TOM BRASFIELD  
ROBERT BYRNE

Is there a tear in that gleam in your eye  
Is there a reason for me to ask why  
Don't say a word  
'Cause you never could lie  
Don't be afraid of what you can't hide.

It's written all over your face  
Someone has taken my place  
And it's somethin' you just can't erase  
It's written all over your face.

You look in my eyes  
You want to be strong  
But you don't feel a thing  
When the feeling is gone  
It's not that it's right  
And it's not that it's wrong  
You just can't let go  
But you just can't hold on.

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## OLD MAN RIVER (I've Come To Talk Again)

(As recorded by Mel McDaniel)

RONNY SCAIFE  
DANNY HOGAN

Cool breeze on the river  
Ripples to the shore  
Wash away my troubles  
To the sea forever more  
Wind and willows whisper  
Sadness is the sound  
Tell a tale of my once happy world that's fallen down  
Old man I might be goin'  
Where you're bound.

Old man river I've come to talk again  
Yes I know you're tired  
'Cause your journey never ends  
She's just like you  
She's movin' all the time  
And I think she's movin' me out of her mind.

I wanna' travel with you  
In your deep and emerald soul  
That's the only way to make it peaceful like before  
We used to touch at midnight  
But now I feel she's gone  
Even though she's lyin' next to me I feel alone  
Ol' man it looks like time to travel on.

Old man river I've come to talk again  
Yes, I know you're tired  
'Cause your journey never ends  
She's just like you  
She's movin' all the time  
And I think she's movin' me out of her mind.

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## YOU TAKE ME FOR GRANTED

(As recorded by Merle Haggard)

LEONA WILLIAMS

My legs and my feet have walked 'till they can't hardly  
move from tryin' to please you  
And my back is sore from bendin' all over backwards to  
just lay the world at your door.  
  
I've tried so hard to keep a smile on a sad face while  
deep down it's breakin' my heart  
And as sure as the sun shines  
I'll be a lifetime  
Not knowin' if I've done my part.  
'Cause you take me for granted  
And it's breakin' my heart  
As sure as the sun shines  
I'll be a lifetime  
Not knowin' if I've done my part.

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## SNAPSHOT

(As recorded by Sylvia)

RHONDA FLEMING  
DENNIS W. MORGAN

I found a cigarette circled with lipstick  
And the lingering of perfume in the room  
The look on his face was priceless  
I don't think he expected me so soon  
I'm sure he's got an innocent excuse.

Except for the snapshot he doesn't know I've got  
He almost pulled off the perfect lover's crime  
Except for the snapshot that puts me on top  
He thinks he's got one on me but he hasn't seen the  
snapshot.

He says he bought the new car strictly for business  
And the new clothes match the new smile on his face  
The extra key on his chain must be to the office  
Poor baby's leaving early — staying late  
He's got an alibi for every move he makes.

Except for the snapshot he doesn't know I've got  
He almost pulled off the perfect lover's crime  
Except for the snapshot that puts me on top  
He thinks he's got one on me but he hasn't seen the  
snapshot.

When he walks in tonight it'll be his surprise  
I had it blown up life-size  
I'm not quite as foolish as he thought I'd be  
I took everything.

Except for the snapshot he'll know I've got  
He almost pulled off the perfect lover's crime  
Except for the snapshot that puts me on top  
He thinks he's got one on me but wait 'till he sees the  
snapshot.

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## LITTLE OLD FASHIONED KARMA

(As recorded by Willie Nelson)

WILLIE NELSON

There's just a little old fashioned karma coming down  
Just a little old fashioned justice going 'round  
A little bit of sowing  
A little bit of reaping  
A little bit of laughing  
And a little bit of weeping  
Just a little old fashioned karma coming down  
Coming down  
Coming down.

Just a little old fashioned karma coming down  
It really ain't hard to understand  
If you're gonna dance  
You gotta pay the band  
It's just a little old fashioned karma coming down.

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## AFTER THE LAST GOODBYE

(As recorded by Gus Hardin)

BUD MCGUIRE  
BILLY HENDERSON  
EDDIE MOORE  
GEORGE PEARCE

Lovin' on the outside and hurtling within  
Cheating each other 'till nobody wins  
Love's never perfect even when you try  
Two people stop caring and love starts to die.

It's finally over  
No need to pretend  
One chapter ends and another begins  
You can't keep hanging on  
Because there's nothing left alive  
After the last goodbye.

Single bars another one night stand  
Taking comfort anywhere you can  
Looking for love in a new lover's eyes  
After the last goodbye.

Ain't no looking back  
When there's nothing left behind  
There's always someone new  
With the same thing on their mind  
The best that you can do is give it one more try  
After the last goodbye.

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## CRY BABY

(As recorded by Narvel Felts)

JERRY FOSTER  
JOHNNY MORRIS  
ROGER LAVOIE

Now I don't know who hurt you so much  
And made you feel like a fool  
Someone has made you afraid to be touched  
But I'm the one who'll dry your eyes  
When all the hurtin's through.

Go on and cry baby  
Let all those teardrops fall  
And drown those yesterdays  
Go on and cry baby  
I know that you can't love until  
The hurt's all cried away.

There'll come a time when you'll need love again  
I know you can't see it now  
The sadness you're feeling will come to an end  
There's hurt inside go on and cry  
Until you've cried it out.

Go on and cry baby  
Let all those teardrops fall  
And drown those yesterdays  
Go on and cry baby  
I know that you can't love until  
The hurt's all cried away.

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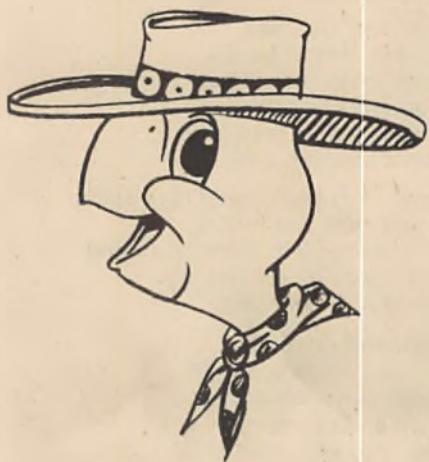
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## I DON'T THINK MUCH OF HER ANYMORE

(As recorded by Shylo)

RONNY SCAIFE  
DON SCAIFE  
PHIL THOMAS

No I don't think much of her anymore  
And I don't need her like before  
She tore my heart apart  
But now a new love heals the soul  
And I don't think much of her anymore.

Last night I was lyin' by my sweet baby's side  
She gently kissed me  
And looked into my eyes  
Well she said I love you  
But I just have to ask  
About a certain lady in your past.

I said no I don't think much of her anymore  
And I don't need her like before  
She tore my heart apart  
But now a new love heals the soul  
And I don't think much of her anymore.

Sometimes she stares at me  
And I'll turn to her and smile  
I know what she's thinkin'  
So I hold her for awhile  
I tell her I love her  
Can't no memory take her place  
But I can see some doubts still on her face.

I said no I don't think much of her anymore  
And I don't need her like before  
She tore my heart apart  
But now a new love heals the soul  
And I don't think much of her anymore  
No I don't think much of her anymore.

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## THE WAYWARD WIND

(As recorded by James Galway with Sylvia)

HERB NEWMAN  
STAN LEBOWSKY

Oh the wayward wind is a restless wind  
A restless wind that yearns to wander  
And he was born the next of kin  
The next of kin to the wayward wind.  
In a lonely shack by a railroad track  
He spent his younger days  
And I guess the sound of the outward bound  
Made him a slave to his wand'rin' ways.  
Oh I met him there in a border town  
He vowed we'd never part  
Tho he tried his best to settle down  
I'm now alone with a broken heart.

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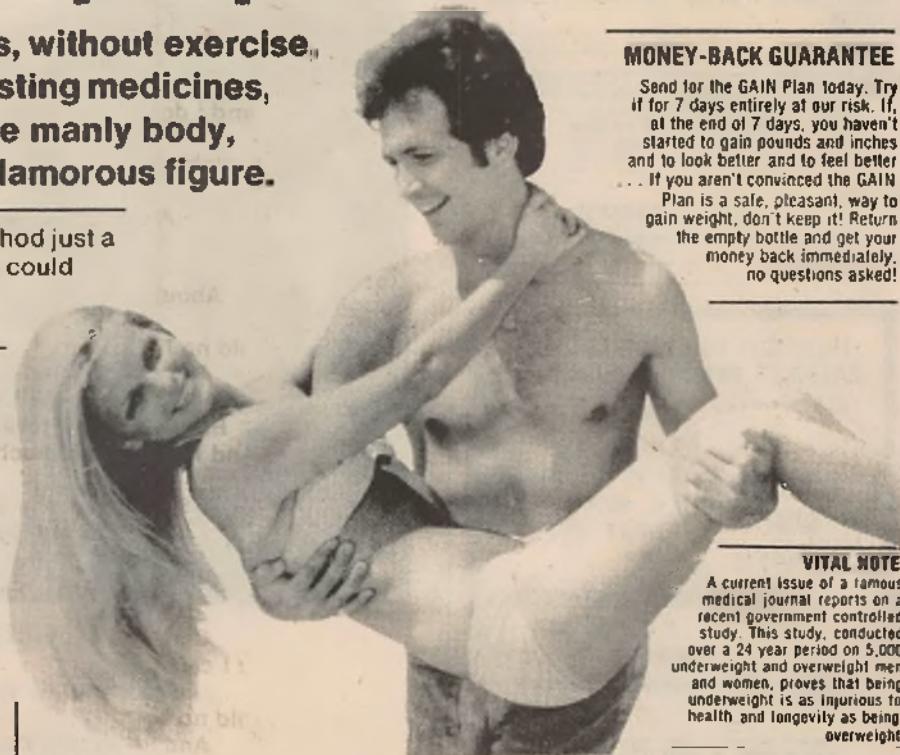
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thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

## THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear . . . if you are ashamed of the way you look in a bathing suit . . . embarrassed because your legs are too thin and spindly . . . your chest is too flat . . . your arms aren't the full, rounded limbs they were meant to be . . . if you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh . . . so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

## HERE IS OUR OFFER . . .

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Try the fabulous new GAIN Plan in your

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Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better . . . if you aren't convinced the GAIN

Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

## VITAL NOTE

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own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt . . . even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it costs.

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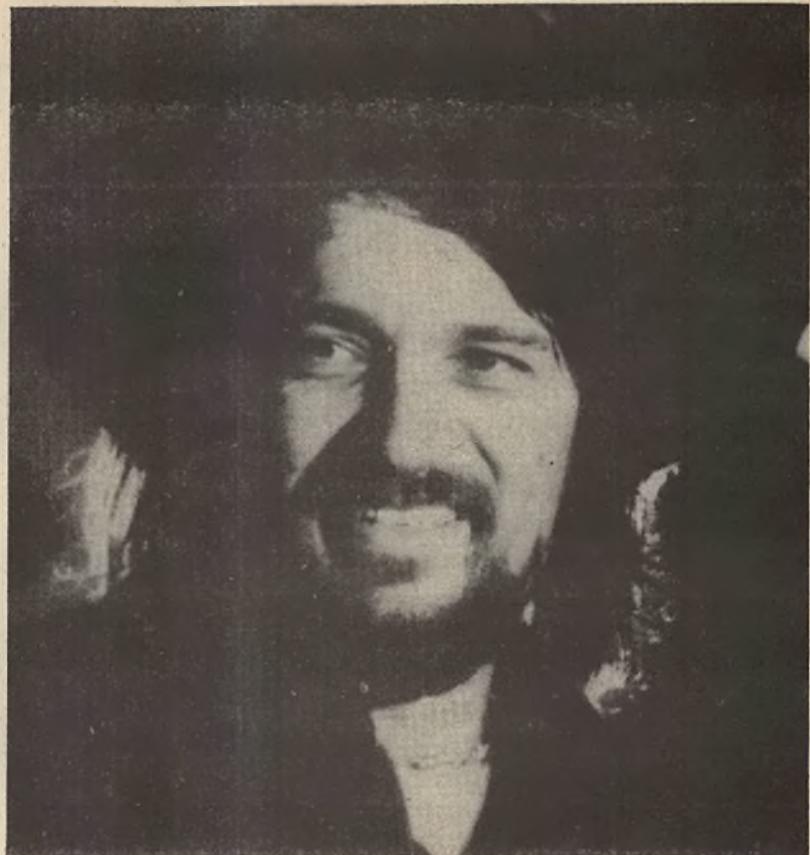
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**LUCILLE**

(As recorded by Waylon Jennings)

**ALBERT COLLINS  
RICHARD PENNIMAN**

Lucille  
Won't you do your sister's will  
Oh Lucille  
Won't you do your sister's will  
Well you ran away and left  
I love you still.

Lucille  
Please come back where you belong  
Oh Lucille  
Please come back where you belong  
I been good to you baby  
Please don't leave me alone.

Lucille  
Baby satisfy my heart  
Oh Lucille  
Baby satisfy my heart  
I slaved for you baby  
And gave you such a wonderful start.

I woke up this morning  
Lucille was not in sight  
I asked her friends about her  
But all their lips were tight  
Lucille

Please come back where you belong  
I been good to you baby  
Please don't leave me alone.

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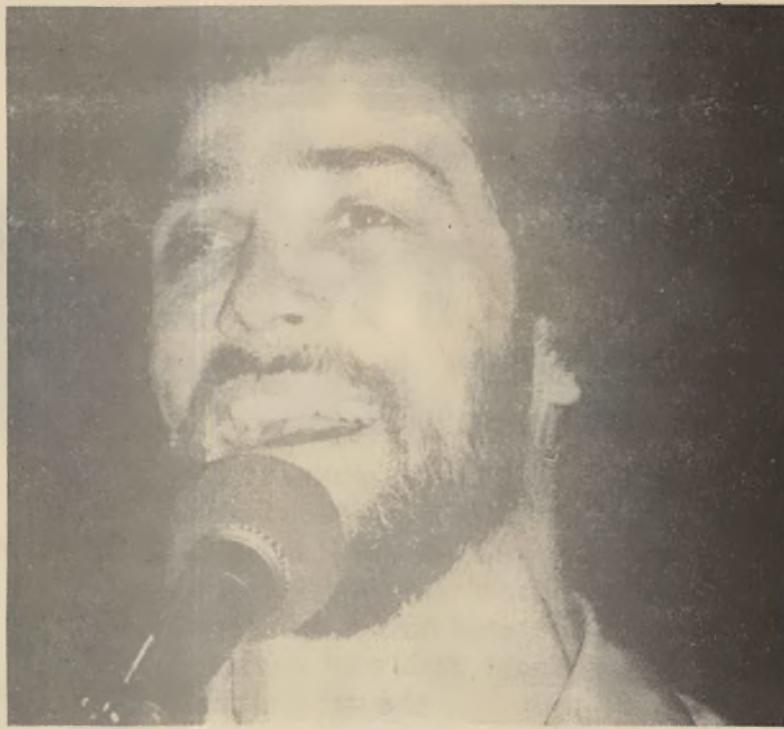
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## I.O.U.

(As recorded by Lee Greenwood)

**KERRY CHATER  
AUSTIN ROBERTS**

You believe  
That I've changed your life forever  
And you're never gonna find another  
Somebody like me  
And you wish  
You had more than just a lifetime  
To give back all I've given you  
And that's what you believe  
But.

I.O.U.

The sunlight in the morning  
And the nights of honest lovin'  
That time can't take away

And I.O.U.

More than life now more than ever  
I know that it's the sweetest debt  
I'll ever have to pay.

Then you say

That I'm deeper than a river  
And you'd like to float along with me  
Til the world has come and gone  
And you think

That you never can repay me  
For being everything that you have  
Waited for so long.

I.O.U.

The sunlight in the morning  
And the nights of honest lovin'  
That time can't take away

And I.O.U.

More than life now more than ever  
I know that it's the sweetest debt  
I'll ever have to pay.

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(As recorded by Ronnie Milsap)

MIKE REID

There's a silence here between us  
I've never heard before  
And I can't find the love  
In her eyes anymore.

There's some changes goin' on  
I'm beginning to understand  
When I'm holding her I swear  
I feel the presence of another man.

There's a stranger in my house  
Somebody here that I can't see  
A stranger in my house  
Somebody here tryin' to take her away from me.

She sits staring out the window  
A million miles away  
And when I ask if she's alright  
She never has too much to say.

Is it somebody we both know  
Or somebody she just met  
Is she lovin' him in her mind  
While she's lyin' here in my bed.

There's a stranger in my house  
Somebody here that I can't see  
A stranger in my house  
Somebody here tryin' to take her away from me.

She sits staring out the window  
A million miles away  
And when I ask if she's alright  
She never has too much to say.

Is it somebody we both know  
Or somebody she just met  
Is she lovin' him in her mind  
While she's lyin' here in my bed.

Suspicions lead to questions  
Questions to alibis  
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Or has her love turned into lies.

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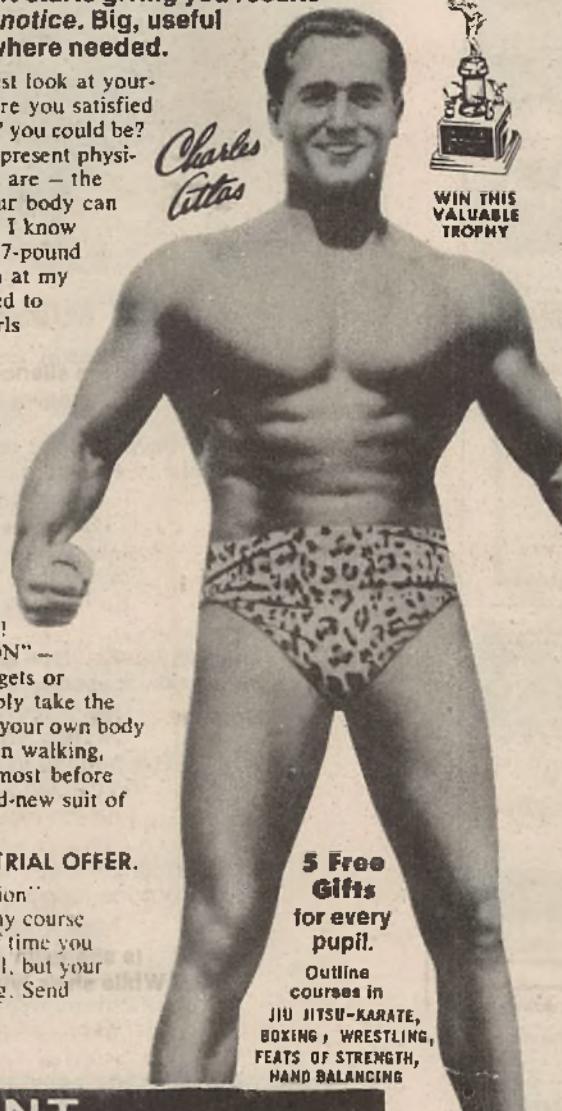
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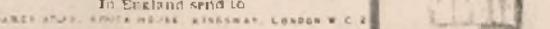
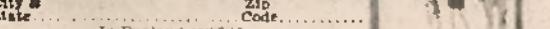
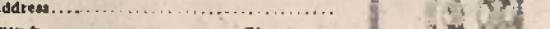
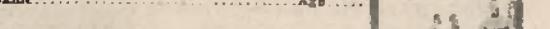
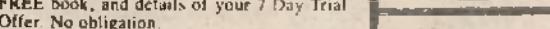
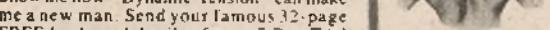
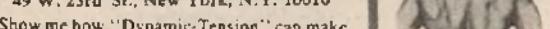
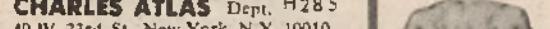
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## I'M MOVIN' ON

(As recorded by Emmylou Harris)

### HANK SNOW

That big eight wheeler rollin' down the track  
Means your true lovin' daddy ain't comin' back

I'm movin' on  
I'll soon be gone  
You were flyin' too high  
For my little old sky  
So I'm movin' on.

That big loud whistle as it blew and blew  
Said hello, Alabama, we're comin' to you  
We're movin' on  
Oh hear my song  
You had the laugh on me  
So I've set you free  
And I'm movin' on.

Mister engineer take that throttle in hand  
This rattler's the fastest in the southern land

Keep movin' on  
Keep rollin' on  
You're gonna ease my mind  
So put me there on time  
Keep rollin' on.

I warned you baby from time to time  
But you just wouldn't listen or pay me no mind  
I'm movin' on  
I'm rollin' on  
You have broken your vow and it's all over now  
So I'm movin' on.

But someday baby when you've had your play  
You're gonna want your daddy but your daddy will say

Keep movin' on  
You stayed away too long  
I'm through with you  
Too bad you are blue  
So keep movin' on.

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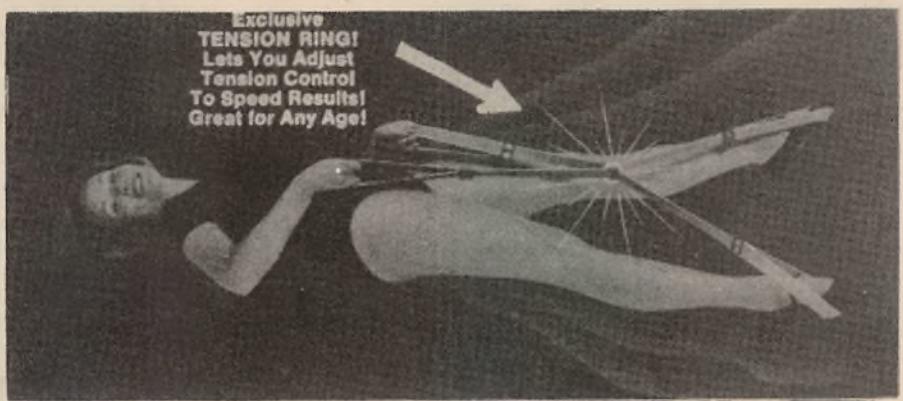
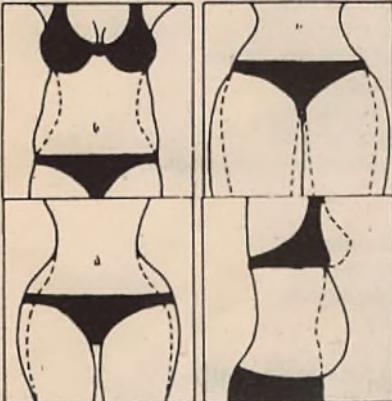
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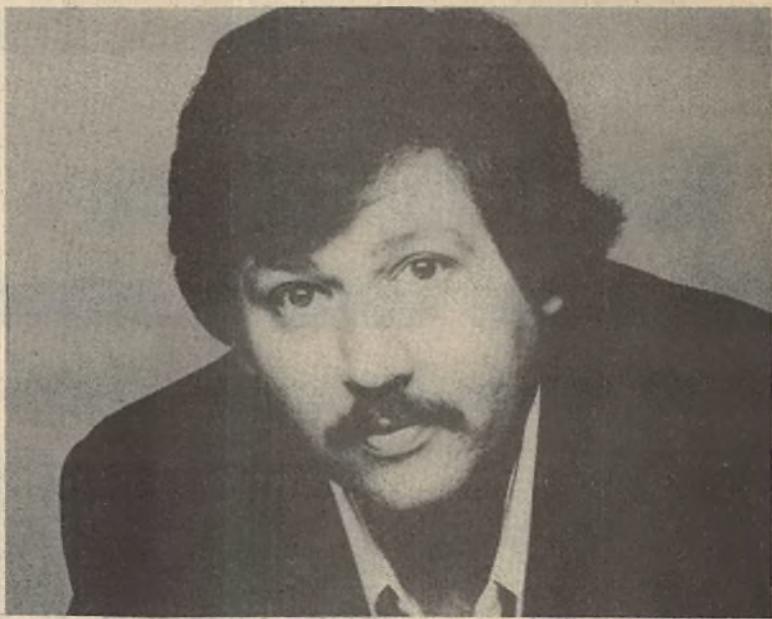
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### COMMON MAN

(As recorded by John Conlee)

SAMMY JOHNS

As the maid poured wine  
And we prepared to dine  
I knew I was feeling out of place  
At a table as large as a river barge  
And "I love you" written all over your face  
I appreciate your hospitality  
But I wish that we would go  
Let me buy us two McDonalds  
And I'll talk to you concerning something you should really know.

I'm just a common man  
Drive a common van  
My dog ain't got a pedigree  
If I have my say  
Gonna stay that way  
'Cause high browed people lose their sanity  
And a common man is what I'll be.  
I'll take a Chevrolet just anyday  
So give your daddy back his Mercedes Benz  
And there's some common people that I hang out with  
They're my good time buddies  
They're my friends  
And I'd rather chug-a-lug a mug of Budweiser beer  
Than slip a crystal glass of wine  
So won't you make your mind up to believe in me  
And leave this high living world behind.

I'm just a common man  
Drive a common van  
My dog ain't got a pedigree  
If I have my say  
Gonna stay that way  
'Cause high browed people lose their sanity  
And a common man is what I'll be.

Yes I'm happy just being free  
And I'm happy just being me  
And I hope that you will see.

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BEVERLY PARKER

## IT HASN'T HAPPENED YET

(As recorded by Rosanne Cash)

JOHN HIATT

You said that I would be sorry  
If you went away  
You said I wouldn't be happy  
Without hell to pay  
You said the teardrops would fall  
Between the bedroom walls  
You said that I would regret  
But it hasn't happened yet.

Your friends come over and offer  
To take me to eat  
They seem so sorry I'm sufferin'  
So much misery  
They say to just give a call  
Next time that I start to crawl  
I always say yeah you bet  
But it hasn't happened yet.

I don't have anyone  
I'm havin' fun  
Nobody's into me  
No one's a mystery  
I see you on the street  
My heart don't skip no beat  
Love and hostility  
Don't mean a thing to me.

I find it hard to remember  
The good times we had  
Call me insensitive  
Now that it's over, I'm glad  
You said when big shadows fell  
It would be too hard to tell  
My life from your silhouette  
But it hasn't happened yet.

Don't hold your breath, baby.

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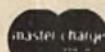
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